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A £2,000,000 Scheme.

In pursuance of his project to found a National Opera House, Mr. Isidore De Lara opened a debate at the St. Martin's Theatre on Thursday before a large gathering representative of the arts and literature. He propounded the question, "Do we need a National Opera House?" and in the course of his address outlined his scheme for raising £2,000,000 for the purpose of providing opera at cheap prices.

An Operatic Crusade.

The chair was occupied by Mr. R. B. Cunningham Graham, who, in opening the meeting, said that now and then through the centuries a great idea came to somebody, like Peter the Hermit, who preached the first Crusade, and to-day, in the middle of our somewhat drab civilisation a great idea had come to Mr. De Lara, who had entered upon a crusade to make opera attainable by those to whom in days gone by it was a mere name, who had never heard it in the whole course of their lives. It was said that our public was less amenable to opera than the publics of other countries. He did not believe it. They never found a man a good swimmer who had never been in the water, and therefore, when a public had never listened to opera, it seemed an absolute absurdity to judge it before it had had that opportunity. Mr. De Lara wished to give it that opportunity. He had just been handed a newspaper cutting which showed that a similar movement had been started in America under the auspices of influential people. So far so good. But Mr. De Lara's idea transcended that as much as humour transcends wit. Mr. De Lara wished the public to pay for their own opera campaign. He wished to carry on the best traditions of Covent Garden Opera House, and bring them within the power of the poorest of the population to attain.

Twentieth Century Habits.

Mr. De Lara said that he had been reading a book by Mr. Wells, who, in a vein of prophecy, took them to the 40th century, and told them that the people were very surprised to learn that in the 20th century there were gentlemen in England who spent their lives shooting birds on the wing, playing bridge, and attending racecourses. They would be even more surprised if they heard that on May 22, 1924, a number of beautiful ladies and intelligent men were gathered together to decide whether it was necessary to have a National Opera House in London.

In every great city of Europe, except London, there was a National Opera House subsidised by the State. Not only the great cities, but some of the smaller cities of Belgium, France, Italy and Germany had their municipal opera houses. Did we need a National Opera House? His answer was quite simple: We not only needed it, but by means of his scheme he intended they should have it. (Applause.)

Twelve-month Engagements.

His idea was to be looked at from different points of view—the political, the æsthetic, the religious, and the social. Politicians did not interest him very much, because as far as he had seen in this country they did not seem to take much interest in opera. Where they did, it was purely subjective; they did not manifest it.

We could give just as good opera in this country as the Germans if we had favourable conditions. They had not got those conditions, and never would have them until they had their permanent opera house. (Applause.) Permanent opera meant that artists must be engaged by the year, orchestras by the year, and chorus by the year.

They had no idea how British opera was conducted in this country. The difficulties were terrible, and it was greatly to the credit of those who were able to carry it on. The company wandered from town to town, artists very often not sufficiently paid, travelling all night, and coming back tired with no desire to rehearse. In fact, the public did not follow opera because opera was too expensive. The people had a craving for culture, but could not indulge it because it was too expensive.

How could a composer make good? After waiting for years to have a work produced it was given as a mere favour under great difficulties, with insufficient rehearsals. It had two performances, and if it did not draw as much money as "Carmen" or "Faust" it was shifted, and is not heard of again—is condemned to oblivion. What had become of Goring Thomas's "Esmeralda," Delius' "Romeo and Juliet," and other English works? Most of those present had never heard them, and never would. How could they test their merits with two performances? "The Barber of Seville" was such a tremendous failure at the first performance that the composer was obliged to leave the conductor's seat. Puccini's "Madame Butterfly" was howled down, and yet it is now one of the most popular operas in the world. In the scheme he desired to put forward, the management would be obliged to mount three operas by British composers every year, and would be compelled to give a sufficient number of performances.

The Eloquence of Music.

That was the æsthetic side. Now for the social side. He gave an opera of his at Newcastle the other night, and next morning the chambermaid at the hotel told him she heard the opera and thought it was fine. He asked her what struck her most about it. "Oh," she replied, "the light and the music, particularly of the love passages, because my young man was with me and I felt that the music was expressing all he meant to tell me." It was very eloquent that these people who could not speak for themselves could go and hear works in which the music expressed for them all they could not say. There was a need now among the poorer classes to enjoy works of art of which they had been deprived for centuries, and it was to those people they must appeal. That is why he meant to build a theatre with at least 4,000 places, with the dearest seat at 5s. and the cheapest at 1s. (Applause.)

The Art of the Future.

Opera was going to be the art of the future. They could hardly give melodrama without music, they could not give the cinema without music, and the association of music and the drama was opera. There should be a perfect understanding between the two. They should have drama acted beautifully by singers. He did not know that music would not be the religion of the future. Probably opera came from religion: it came out of the Miracle Plays of the Middle Ages, for the first dramas were the dramas of the Church. He believed one day the Church would take up opera, because in the Church to-day they were associating the greatest drama of humanity with music. (Applause.)

A Novelist's Nerves.

Mr. Gilbert Frankau grew facetious over the subject. If there was one thing he really could not bear as a form of entertainment, he said, it was opera. Music was to him irritating and devastating. He could not think when music was being played. He felt quite certain he could not make love when music was being played. (Laughter.) "If," concluded the novelist, "you like opera and want opera, and Mr. de Lara intends to give you opera, by all means have opera. But please don't stop my fox hunting!" (Laughter.)

A Humanitarian Achievement.

Mrs. Lionel Harris said that she had not only always been convinced that a national opera house was a great artistic achievement, but that it was a great humanitarian achievement. She was making her appeal on behalf of the humble folk who had not the pleasure of following that ghastly thing called hunting of which Mr. Frankau spoke so admiringly. The love of sound and colour was inherent even in the humblest of the English people. The Overseas Dominions she was sure would help.

Mrs. Cecil Chesterton suggested that rather than embark upon a scheme which called for millions of money, and might prove a white elephant, they might utilise Drury Lane Theatre, and play drama and opera alternatively.

A Government Concession.

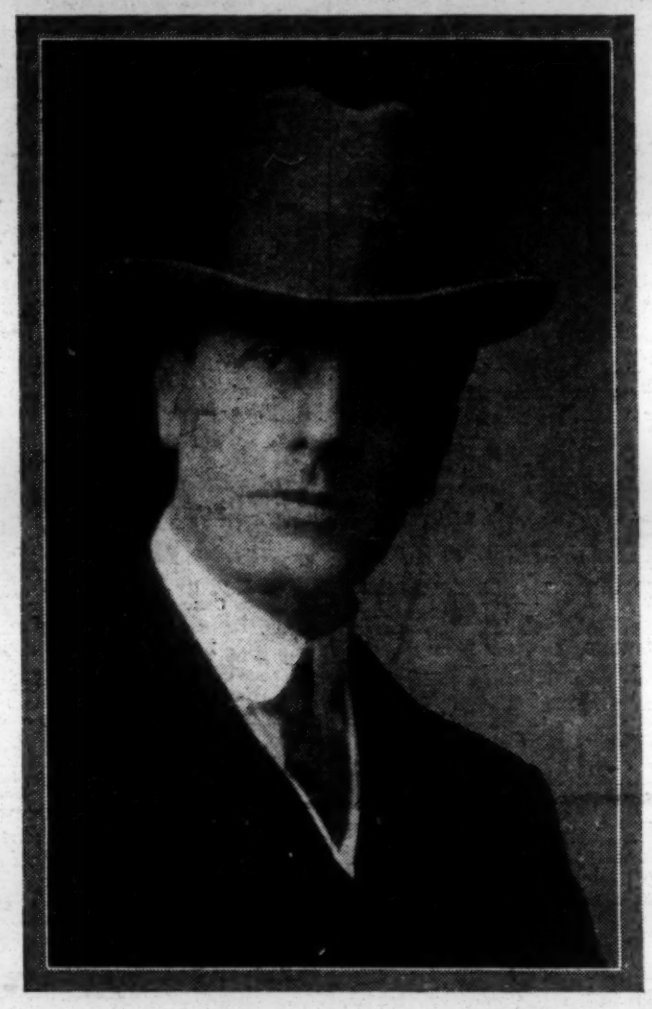
Sir Leo Chiozza-Money drew attention to the extraordinary advance in musical taste among the British public during the past 25 years. He was of opinion that there should be both a great National Opera and a great National Drama produced by companies who had the advantage of permanent employment in the way mentioned by Mr. De Lara, to whose scheme he wished every success.

Mr. Lewis Hind supported Mr. de Lara. It was understood, he said, that the Government were almost willing to grant a magnificent site in Whitehall, facing the Thames, for a national playhouse. There was room there for more than one theatre. Could we not have on that site a national opera house, a national theatre, and a national palace of arts and crafts?

Adequate Conditions.

Summing up the discussion, Mr. de Lara thanked the speakers for their kind sympathy. With regard to Mrs. Chesterton's suggestion about Drury Lane, it was merely a question of seats. If he could have 4,000 places in Drury Lane, it would be admirable, but the

(Continued on page 5.)



[Photo by Madame Pastel.

The late H. Hamilton Stewart.

(An appreciation of whom appears on another page.)

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Apply, S. C. DORRILL,
Managing Director.

WANTED, Big Attraction, June 9 (Whit. Week), for GRAND THEATRE, LUTON. Wire, FALCON, Fort Augustus.

(Continued from preceding col.)

OLDHAM. — HASTINGS, 194, Radcliffe-street. Bedroom (d.b.) and Sitting-room. Comfortable accommodation; highly recommended. Terms moderate; 6-8 minutes from theatres.

ST. MARTIN'S HOTEL, Upper St. Martin's-lane; 2 mins. Piccadilly; central all theatres; room, breakfast, 6s. 6d.; weekly arrangements. 'Phone, Regent 6226.

WOLVERHAMPTON. — MRS. RICHARDS, 4, Church-street. One Bedrm. and Sitt.-Rm., 2 Combs.; bath (h. and c.); nr. theatres.

YORK.—CROSS, Talbot Hotel, Church-street. 2 Comb., 2 Beds. and Sitt.-Room; bath, piano, electric light; 5 min. from theatres.

LONDON.

HAMMERSMITH, W.6.—122, Shepherd's Bush-road.
RICHMOND.—Mrs. Roberts, 4, Evelyn-rd.,
S. NEWINGTON, N.16.—MRS. POTTS, 3, Trumans-road.

PROVINCIAL.

CARLISLE.—FURNESS, 2, Myddleton-st.
GALASHIELS.—Scott, 6, Hall-st.
GUERNSEY.—Machon, 2, Clifton Steps.
HALIFAX.—WOOD, 46, Union-st. South.
MANCHESTER.—Bedrooms and Sitting-rooms to Let; piano, bath, and all conveniences. 63, Parkfield-st., Rusholme.
MORECAMBE.—SANDALL, 16, Charles-st.
NOTTINGHAM.—Mrs. Ada Harrison, 87, Goldsmith-street.
SOUTHAMPTON.—Wynn, 2, Sussex-terr.
WALTHAMSTOW, E.17.—COLE, 11, Coleridge-road.
WINDSOR.—AJENT, 124, Arthur-road.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES

WANTED, High-class Attractions. D.P. THEATRE, EASTBOURNE.
June 23, July 14, Oct. 2 (3), 20.
GAIETY THEATRE, HASTINGS.
Sept. 29 (3), Oct. 27, Nov. 10, 17 Dec. 1.
PLEASURE GARDENS, FOLKESTONE.
Sept. 22 (3), Nov. 3, 17, 24, Dec. 1, 8.
THEATRE ROYAL, WORTHING.
July 14, Sept. 4 (3), 22.
COUNTY THEATRE, BEDFORD.
June 16, 30, July 14, 28.
GRAND THEATRE, LUTON.
June 9, 23, 30, July 7, 21.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company, June 23, 30, July 7, and a few later dates. Aug. 4 (Bank Holiday week) vacant to oblige Martin Henry.
A. DOUGLASS.

WIMBLEDON THEATRE.
WANTED, for June 9 (Whit. week), West-End Production. Apply, giving full particulars, to the BUSINESS MANAGER.

WANTED, Big Attraction, June 9 (Whit. Week), for GRAND THEATRE, LUTON. Wire, FALCON, Fort Augustus.

Macnaghten Vaudeville Circuit, Ltd.

PAVILION THEATRE, LEICESTER.
July 9 Vacant.
WANTED, First-class Revue.
Must be good Comedy Production.
Salary or Share.
Wire or 'phone immediately, LAWRENCE, Pavilion.
'Phone: 2533 Leicester.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, July 21, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, July 7, 14, 21, 28, Nov. 10, and on.

BERNARD SHAW REPERTORY.
Aug. 4, and on.

"SECRETS."
Aug. 18, 25, Sept. 1, Sept. 22 (3 nights), Oct. 27, and on, with exceptions.

CHARLES MACDONA,
10, Charing Cross-road, W.C.

"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 14, Aug. 18, Sept. 1, and some later dates. The most successful comedies touring.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Good Theatres, July 14 (?), July 21, Aug. 4, 11, 18, for "OUR FLAT."
Now on Gulliver Circuit.
ARTHUR GIBBONS, 22, Fielding-road, W.4.

WANTED, August Bank Holiday week for IMPORTANT LONDON STAR.
Wire, ARTHUR GIBBONS, 22, Fielding-road, W.4.

WANTED, June 9 and on, for "MARRIAGE BY INSTALMENTS."
To follow Portsmouth.
ARTHUR GIBBONS, 22, Fielding-road, W.4.

WANTED, for "A ROYAL DIVORCE," June 30, to follow Plymouth, July 14, 21, 28, between London and Liverpool.
Wire, ARTHUR GIBBONS, 22, Fielding-road, W.4.

WANTED, July 7, "THE ROTTERS."
Owing to transfer.
ARTHUR GIBBONS, 22, Fielding-road, W.4.

"KID OF ARIZONA."
"KID OF ARIZONA."
By Mrs. Kimberley.
Including the Mysterious Cowboy Movie Actor and his wonderful ponies and mule. Full of comedy and vocalism. The greatest Cowboy-Indian Musical Novelty Show ever seen.
WANTED, through misunderstanding, Monday next. Wire, CARLYLE, Court Theatre, Warrington.

Bert Grapho's
"WHAT A LAD" Revue.
WANTED, WHIT week, June 9.
Wanted WHIT week, June 9.
This, Metropole Theatre, Bootle, 5th return.
Next, Hippo., Seacombe, Cheshire.

LEONARD LAURENCE and DOROTHY WEST-SYMES present, by arrangement with Reandean, Ltd., "THE LIKES OF HER."
By Charles McEvoy.

WANTED, June 16 and 23 (London or South).
June 16 and 23 (London or South).
Various autumn. Various autumn.

LAURENCE, Palace, Westcliff-on-Sea.

THEATRES WANTED.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, Aug. 11, Sept. 8, 22, 29, Oct. 6, 13, and 20.

MRS. BRANDON-THOMAS'S COMPANY, "CHARLEY'S AUNT."
WANTED, Aug. 25, Sept. 1, 8, 18 (3 nights), 22, 29 Oct. 13, 27, Nov. 24.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 25, Sept. 22, 29, Oct. 6, 16 (3 nights), 20, and 27.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
Produced at D.P.T., Eastbourne.
Prior to West-End production.
Monday, June 2,
Royalty Theatre, London.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

THE LIONEL BUTE PRODUCTIONS.
"BLUEBEARD'S 8TH WIFE,"
WHITE COMPANY.
WANTED, Aug. 28, 29, 30, Sept. 1, Oct. 6, Nov. 10.
RED COMPANY,
Aug. 7, 9, 9 (S.), Sept. 22, Oct. 20, Nov. 10.
BLUE COMPANY,
Oct. 20, Nov. 24.
Communications to
LIONEL BUTE,
38, Bury-street, St. James's, London, S.W.1.
'Phone: Regent 5534.

WANTED, June 9, onwards, to follow Stourbridge, the funniest Comedy Sketch on Tour.
"WOULD-BE ACTORS."
Also Full Star Variety Co. if required. Guarantee and share. Kindly refer Mr. Powell, Queen's Theatre, Farnworth, 29, New York-st., C.-on-M., Manchester.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Actors, special performances, London; no money. 15, Yeoman's-row, S.W.3.

WANTED, Rising Actors to join SIBYL WARD'S Shakespearean Fellowship of Players. Letters only to SIBYL WARD, 4, St. Stephen's-square, W.2.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 146, Wardour-street, W.

ARTISTS' WANTS.

WANTED Known, Vocalist (mezzo) and Pianist (also good accompanist) would like to join high-class concert party for summer months; former has also experience in sketches. All particulars, &c., apply Box 188, "The Era."

WANTED Known, CISSIE CAVE. Com. and exp. Dancer, vacant for C.P., Revue, or M.H. Act. Wire, 10, St. Thomas-square, Hackney, N.E.9.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

WANTED, Acts for Monday next and on. Artists who wish to fill in odd weeks, with view to agents seeing show, send particulars and lowest terms, to MR. CARLTON, Regent Picture House, Hounslow. Must be able to work in front scene. Single turns not entertained.

MUSIC HALL ARTISTS' WANTS.

WANTED, June 2 and on.
TOM CRAWFORD.
TOM CRAWFORD.
The versatile Scot, in song impressions of famous character studies that grip; 10 to 15 mins. original quick-change act. An act worth booking. Guarantee success. Thanks for early return in Sept., Lyric, Guernsey. Wire offers, 123, Kinnington-road, S.E.11.

WANTED, Monday next. One of the biggest draws.
CELLSUS & CO.
Most beautiful and wonderful mystery show. New illusions. New comedy. Four scenes and assistants. Big booms for slack nights. Wire, 80, Radford-road, Leamington Spa.

VERME,
VERME,
VERME,
With his Accordion and his Patent Jazz Outfit.
WANTED, June 16, 23.
This week, Hippo., Exeter.
Next week, Empire, Shrewsbury.
June 9, Granville, Waham Green, London.

WANTED, by CLOWN ARGO, Mimic and Entertainer, Monday, June 2. Wire, 14, Bulwer-road, Edmonton, N.

WANTED, by PERCY CURRY, Comedian, liberty Monday, Halls, Revue, Sing, Dance, Patter; h. refs. Albion Hotel, Sunderland.

WANTED, by LES OSTIERS, Com. Gymnasts. L.b. Gala, Circus. 32, Dante-road, Newington Butts, S.E.

WANTED, offers, the TWO DANIELS. Christy Minstrels Entertainers. B 105, Sherbourne-road, Birmingham.

WANTED, Mon. next by IRENE and HEARN, Ye Comedy Cyclists. The Act that is not always working. A riot for galas. 2, Laurel-road, Leicester.

WANTED, by WEDBURNS, Comedy, Music and Song, June 2, 9, 16. C/o Donaldson, 1, Hill-st., Glasgow.

WANTED, by KAMAKURA FAMILY, Japanese conjurers, with Fountain Act Vac. Monday next, on. This, H. Chesterfield.

CIRCUS ARTISTS WANTED.

WANTED, Gala Acts, Marionettes, Dogs, Punch and Judy, Birds, Circus. Lowest, July 19, onwards, MARTIN, 8, Mount Vernon, Liverpool.

WANTED, useful Circus Turns, no fancy terms. State fullest particulars. Open Monday, June 2. Also Cornet, Euphonium, and Drummer for tenting. Lowest terms. Wednesday, Maghera; Thursday, Dungiven; Friday, Claudy; Saturday, Dunamanagh, County Derry. Wire or write, BRONCHO CHARLIE, Circus, as above.

MUSICIANS WANTED.

WANTED, Musical Director, also 'Cellist; experience pictures essential; audition mornings. CLAPHAM PAVILION, 33, High-street.

WANTED, Repetiteur Violin, able to lead; open Sunday week; S.W. cinema; 6 days. State experience and absolute lowest terms for permanent engagement. Letters only, M. D., 41, The Broadway, Westminster, S.W.1.

WANTED, first-class Violin-Leader (for Trio); able to fit to pictures; matinée and 2 evening performances daily. Send copy refs. and lowest salary acceptable to SECRETARY, Kosmos Kinema Co., Ltd., Tunbridge Wells.

WANTED, strong Violinist as Leader for small orchestra, June 15 to Aug. 10; twelve performances; six days weekly; 24 hours maximum. Terms and references to CONDUCTOR, Spa Orchestra, Droitwich.

WANTED, for high-class cinema in Belfast, to open immediately, a brilliant Leader, not Conductor; must be thoroughly conversant with highest class programmes and possess a refined and warm tone, with good executive ability; first-class men only need apply; duties 5½ hours daily; no Sundays. Send recent references, age, and salary expected, to MUSICAL DIRECTOR, Ulster Cinematograph Theatres, Ltd., Corn Market, Belfast.

WANTED, first-class Leaders (Soloists), must have up-to-date library, for Pictures Theatres in London. Apply, Box 227, "The Era."

WANTED, FIRST-CLASS Violinist Leader, lady or gent, for small orchestra, Whitsun till October; concerts; audition Wed. from 11 to 3. M.D., 50, Bellingham Road, Catford, S.E.6.

WANTED, Leader Violinist, Pictures, for three weeks; commence Sunday next; lady or gent.; audition Wednesday 11 to 12 sharp. M.D., Putney Bridge Kinema, Fulham, S.W.6.

WANTED, talented Violiniste to join Pianiste in classical turn on halls (Moss' Empires); must be young, pretty, and attractive personality. Apply, Box 213, "The Era."

WANTED, immediately, lady Violiniste, season high-class hotel, Cliftonville; live in; must be a musician and adaptable to company; audition essential. State full particulars and lowest terms (4 hours approx.). MR. ERIC GOMEZ, 32, Godwin-road, Margate.

WANTED, by Harpist, Violinist, for pitching; must read music. Box 190, "The Era."

WANTED, Violinist. State lowest for Sat. engmt. every fortnight; young and read essen.; S.W. district prefd. Write, DE ROSSI, 29, Church-road, Richmond.

WANTED, Violin and Saxophonist, used to good dance music, for Whit. Monday evening. Reply, with partics., to MANAGER, Palace Hotel, Buxton.

WANTED, brilliant Violinist, doubling Banjo or Sax.; tip-top 'Cellist, doubling Drums, not essential, for West Coast Hotel. Letters only, stating age, and full particulars, BURDELL, 61, Nelthorpe-st., Lincoln.

WANTED, first-class Violinist; must be able to read anything; appearance. Terms, &c., long contract, DAN FRANKS, 88, Mosley-st., Manchester.

WANTED, Violinist, six evenings, for small cinema. Don't write, call. GAINSBORO' CINEMA, Kingsland-road, Shoreditch.

WANTED, first-class Solo Trumpet. Apply, with instrument, 10.30 a.m. Thursday, Marlborough Theatre, Holloway, N.

WANTED, at once, to Enlist or Re-engage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

WANTED, Cornet, Euphonium, Drums (for tenting); terms £3. Address, BRONCHO CHARLIE, Circus, Wednesday, Maghera; Thursday, Dungiven; Friday, Claudy; Sat., Dunamanagh, Co. Derry.

WANTED, first-class Solo Cornet; excellent tone and stye; experienced small orchestra; capable of good ballad solo; season, June 30 to Sept. 14; two concerts daily; salary £7 10s. Also Clarinet, £6. Fares paid. Full pars. to M. D., Municipal Orchestra, Spa, Whitby.

WANTED, Euphonium and two Cornets, to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Alwal Barracks, Tidworth.

WANTED, Cornet and Tympanist, for cinema, doubling Trumpet and Jazz Drums, &c., for interludes. Write lowest terms for perm., and tymps., details kit, low pitch, GRAY, Regent, Chelmsford.

WANTED, tip-top Saxophonist; must be able to play straight, and also good extemporiser; reader essential. Terms, experience, &c., long contract, DAVE FRANKS, 88, Mosley-st., Manchester.

WANTED, June 7 to June 21, first-class Saxophonist and Vocalist Drummer; seaside hotel. Terms, &c., Box 206, "The Era."

WANTED, Musicians, at first-class Variety Halls.

HULL PALACE, CLARINET.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER of the above-mentioned hall.

WANTED, First-class Flute and Trombone, for fortnight engagement. Apply, MAY WALTER'S ORCHESTRA, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

WANTED, good Flute and Piccolo Player for the R.A.F. (Cadet) College Band, Cranwell, Sleaford, Lincs. Apply, BANDMASTER.

The Pavilion, Buxton Gardens, Buxton.
WANTED, for 17 weeks, commencing next Monday, June 2, good Second Flute; must be well experienced in symphonic work, &c.; salary, £6 weekly. References, photo., &c., to GEORGE CAPHIE, M.D.

WANTED, Lady 'Celliste, doubling Sax., for afternoon engagement. Apply, MAY WALTER'S ORCHESTRA, 3, Macclesfield-street, Shaftesbury-avenue, W.C., Thursday, 11 o'clock.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years and late of Vert's Agency, Cork-street, W.)

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons Given (Sauret method).
COMPLETE Orchestras or Individual Artists Provided.

Summer and seaside engagements now booking, and good deputies provided in London and provinces.
Good Violinist-Leader free for deputising every Friday.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, 'Cellist (lady) for first-class hotel at Cromer; must be young and of very good appearance; commence Thursday, June 5; four months' engagement to suitable musician. Apply, with instrument, to-day, Wednesday, to ZELBA, New Oxford Galleries, 77, New Oxford-st., W.

WANTED, experienced 'Cellist (lady or gent.)—evenings and Sundays free; café, Whitby; open June 23. Terms and references to HAMILTON, 41, Woodview, Bradford, Yorks.

WANTED, male 'Cello soloist; big tone and energetic; audition 11 a.m. Friday. M. D., Kennington Theatre, London, S.E.11.

WANTED, good 'Cellist; must have strong tone; £3 for two afternoons and six evenings. Apply after 6, IMPERIAL PLAYHOUSE, 191, Portobello-road, W.11.

WANTED, first-class Solo and Orch. 'Cellist, for Hornsea Floral Hall, June 7 to Sept. 14; twice daily; seven days. Terms, refs., photo, first letter, to PATTIE HALL, 7, Headland-view, Hornsea, Yorks.

WANTED, experienced 'Cellist, for Midland cinema; 5 hours daily (no Sundays); open Monday. State terms and refs., &c., and if willing to give audition in Nottingham. ALLEN, 93, Goldsmith-street, Nottingham.

WANTED, 'Cellist and Contrabassist, to double on Saxophone or Trombone, for Atlantic liner sailing from Southampton; summer season; status of musician second-class passenger; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, Organist or Second Violin, in return for cinema experience. CRICHTON, Savoy, Uxbridge.

WANTED, Orchestral Pianiste (lady); six evenings only; N.W. cinema; open June 9. Apply, Box 212, "The Era."

WANTED, first-class lady Pianiste for London Café Orchestra; also good Drummer (gent.). Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, lady Pianiste for South Coast Hotel; live in; commence June 3; must be experienced; audition Wednesday and Thursday, 3.30 to 6. WRAINCH & WALTER, 17, Sydney House, Bedford Park, or 'phone, Chiswick 1460.

WANTED, Pianiste-Organiste (Solo), able to play the "Orgapian," a combined piano-organ, electrically blown; own library; evenings and 1 matinée; no Sundays; easy berth. State salary, no fancy figure; start June 2. Apply, PALACE, Orpington, Kent, a few miles from Charing Cross; audition Thursday afternoon.

WANTED, at once, Deputy Organist-Pianist, 10 days, in E. London; solo and orch.; congenial. Apply, DAVIES, 46, Adelaide-rd., Brockley, S.E.

WANTED, Orchestral Pianiste (lady), for seaside hotel; commence Whitsun; must be experienced. Full particulars to Box 221, "The Era."

WANTED, for Whitsun, Pianiste and Violiniste for Thanet resort; 16 weeks' engagement; must be young and equally proficient in both dance and straight music; possession of library an advantage, but not essential; audition Wednesday (28th), 11.15 a.m. to 2 p.m., at 113, Herne Hill-road, S.E.24. Those unable to attend, write, B. PARSONS, M.D., Kingsgate Castle, Thanet.

WANTED, Orchestral Pianist; one show nightly; M.U. terms; refs., age, and experience, to 'CELLIST, c/o 15 Baillie-street, Rochdale, Lancs. Letters only. Callers stand no chance.

WANTED, good Orchestral-Pianist; 1 day a week. Apply, M. D., Crofton Park Cinema, Brockley, S.E.4.

WANTED, good Relief Pianist (gent.) for Queen's-road Cinema; must be able to extemporise and read. Audition Wed. morning, 10.30. M. D.

WANTED, Jazz Pianist; seaside season; £4 per week; audition. 95, Hartham-road, Holloway, N.7.

WANTED, Dance Pianist and Violinist, for mutual practice with Alto Sax. player; evenings. Box 219, "The Era."

GARRISON THEATRE,
CATTERICK CAMP, YORKS.
WANTED, first-class Pianist.
Must be willing to assist manage ment.
Open Whit Monday.
State absolutely lowest terms to VICTOR BRANFORD, Palace, Whitehaven.

WANTED, Pianist (male), for small orchestra; £2 10s., six days. Don't write, apply Wednesday or Thursday, after 2 o'clock, GAINSBORO' CINEMA, Kingsland-road, Shoreditch.

WANTED, experienced Drummer (tymps. unnecessary) and Solo Clarinet (flat pitch), for six days, June 2-7. MUSICAL DIRECTOR, West Pier, Brighton.

WANTED, Drummer (either sex) with effects (Glock., flat pitch), season, July 7 or 8 weeks, seaside café. Apply, with particulars and salary, to MUS. DIR., 17, Willowfield-gardens, Belfast.

WANTED, for small Circus, on Tour,
Small Band of 3.
First Cornet, Clarinet, and Trombone or Euphonium; £3 per week.
Address,
THOS. PINDER,
G.P.O. till called for, Aberdeen.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED Known, OPENINGS FOR ALL INSTRUMENTS.

The Stepping-stone to Success.

TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE YOU SHOULD HAVE A POLISHING-UP COURSE, TO GET WHICH YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU, 18, CECIL-COURT, W.C. WHO ALSO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN DECENT ENGAGEMENTS WHEN PROFICIENT.

THE LATEST CINEMA ARRANGEMENTS.

MUSIC LENT FOR HOME STUDIES.

FREE AUDITIONS every Morning from 10.30-12.30, AND ON Tuesday and Thursday EVENINGS, 5.30-8.30.

EXPERIENCED FULL ORCHESTRAS, QUARTETTES, TRIOS, AND SINGLE INSTRUMENTS SUPPLIED AT SHORT NOTICE.

GOOD DEPUTIES ALWAYS ON HAND. THE SEASON IS NOW APPROACHING US FOR SEASIDE AND COUNTRY ENGAGEMENTS.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2.
'Phone: Gerrard 1414.
Reg. L.C.C.

WANTED, Male Nurse. Previous experience not necessary; age 20 to 30; preference given to ex-Service man, and must be able to act as Double Drummer in the orchestra. Applicants must submit to training in Mental Nursing. Wages to commence at £1 14s. per week, plus present bonus of 12s. 10d. (the bonus fluctuates). The wages and bonus are subject to a deduction of 3 per cent. under the Asylums Officers' Superannuation Act, 1909. Apply to the MEDICAL SUPERINTENDENT, Lancashire County Mental Hospital, Winwick, Warrington.

WANTED, for South Coast café, to commence during July, Drummer, 'Celliste, and Rep. Violin (ladies), for two months; accommodation in flat overlooking sea provided. Box 228, "The Era."

WANTED, to form Dance Band and find engts., good Pianist, Drummer, Banjoist, Trombone; preferably all double. Parties., Box 210, "The Era."

WANTED, brilliant experienced Violin-Leader, 'Cello and Bass (males), cinema, evenings only. Letters only, stating age, salary and full particulars, to 16, Berkeley-avenue, Victoria Park, Manchester.

WANTED immediately, lady musicians of every description; also gentlemen Relief Pianists. THE APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester-square, W.C.2. 'Phone, Regent 3494.

WANTED, first-class lady Sax., Banjo, Trumpet, and Trombone for summer engagement in Germany. Apply, SHARP, 37, Shaw-street, Liverpool.

WANTED, Leader (with library), 2nd Violin, 'Cello, and Orchestral-Pianist, immediately; audition to-day, May 28, and 29, 2 p.m. SUPER CINEMA, St. James-st., Walthamstow.

WANTED, two lady Violinistes, to start June 9.
Leader for Hotel Trio, Leeds.
Repetiteur for Quartette, Blackpool.
Must be experienced and reliable players, otherwise useless; permanent engagements. Refs. and photo to F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, smart Jazz Musicians, Drummer, Banjoist, &c., able sing or combine other instrument; would entertain smart Jazz Duo or Trio; I.O.M. engagement. Terms, &c., Box 195, "The Era."

WANTED, Band, exceptionally good, for South seaside town, open air, from July 15 to Sept. 15; 14 performers, young and versatile men; must have uniform, with extensive and up-to-date library; straight and jazz; 3 performances daily; £60 weekly; high recommendations from past and recent engagements necessary; audition required.
Write, enclosing photo if possible.
Address, Box 230, "The Era."

WANTED immed., several First-class 'Cellists, Repets., and Relief Pianists (gents); interviews only. RAIS ORCHESTRAL AND VARIETY AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1.

WANTED, for first-class hotel in Calcutta, a well-known Combination (5 instrumentalists), for straight and jazz music. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, Band of 4, season, twice daily, July, for Minehead; must have big rep.; mod. terms. Write, NAVA, 40, Coram-street, W.C.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

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Messrs. CHARLES RUTTERS & SONS have received instructions from R. E. Clark, Esq., Liquidator of the Hanley Theatres, Ltd., to offer for SALE by PUBLIC AUCTION, with a nominal reserve, on WEDNESDAY, 4th JUNE, 1924, at Four o'clock in the afternoon, at the North Stafford Hotel, Stoke-on-Trent, the excellent fully-licensed Property known as the King's Theatre, situate in New-street, Hanley, in the Borough of Stoke-on-Trent, in the midst of a population of 400,000, and offers a unique opportunity of acquiring a property either for amusement, garage, warehouse, or other purposes.

The building, with seven entrances, has a good elevation, contains a stage, seven dressing-rooms, two boxes, pit and stalls, circle and promenade, amphitheatre and gallery, with accommodation for upwards of 1,500 people, with three fully-licensed bars, cellars, yard, and caretaker's house adjoining.

The Property has a frontage of 95ft. to New-street, and a total area of 920 sq. yards. Possession on completion of purchase. To view, and for all further particulars and information, apply to the Auctioneers, Trinity Buildings, Hanley, The Receiver, R. E. Clark, Esq., Albion Street, Hanley, or the Vendors' Solicitors, MESSRS. JAMES E. MOXON & CO., Miles Bank Chambers, Hanley.

PUBLIC HALLS,
KIRKCALDY.
New Year's Week, 1924-1925.
TO LET.

For the week from Wednesday, 31st December, 1924, to Tuesday, 6th January, 1925, both inclusive, the Adam Smith Hall, together with the committee-rooms and appurtenances, excepting the Refreshment Bar.

The Hall is not to be occupied on the Sunday, except a special arrangement is subsequently come to in regard to that date, and all offers should be irrespective of the Sunday. Cinemas excluded.

Offers marked "New Year's Week," stating the amount of rent offered, and also stating what kind of entertainment it is proposed to give, to be lodged with the Town Clerk, Kirkcaldy, not later than Saturday, 7th June, 1924.

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HUGH GEE'S SCENE MODELS.

The Red Knight Productions, which consists of Mr. Hugh Gee, Mr. Gatenby Bell, and Mr. Jevan Brandon-Thomas, have an exhibition of Hugh Gee's scene models at their offices, and managers who are on the look-out for originality should pay a visit to 36, Wardour-street. There are 16 models on show, all cleverly lighted, and each one reveals the fact that Mr. Gee is an artist with a fine, fresh sense of colour and decoration. That his work appears as well on the stage is evident by the striking bedroom set in "The Lure" at the Savoy, and also the setting for "Zelia's Apartment" in "The Rat," now on tour. He was also responsible for the garden scene in "The Magdalen's Husband," of which a model is shown. The background of the Downs was a real bit of Sussex painted in a broad, decorative manner.

Mr. Gee's delightful sense of decoration is well seen in a "Chinese setting for a revue," a scene that would come out well on the stage, and his suggestion for the Forum scene in "Julius Cæsar," a finely proportioned setting in black marble, is a very dignified piece of work. To be seen also are settings for a musical comedy—a gay, rather more conventional scene—and one or two realistic interiors, all usefully and economically planned. Perhaps the best thing of all is the Market Place scene, designed for his own play, "Balk and the Big Head," produced at a little theatre in Kensington a year or two ago.

"BRINGING UP FATHER," AT BRIXTON.

Miss Connie Ediss and an excellent company are playing at Brixton this week in "Bringing Up Father." This comedy of Mr. and Mrs. Jiggs is a chapter out of the life of these homely couple, suddenly transferred from a cottage in the country to a house in Park-lane. The play is full of laughable scenes and good fun throughout. Miss Connie Ediss as Mrs. Jiggs and J. T. Macmillan as Mr. Jiggs are both excellent and create much merriment. A. C. Keith made a popular hero, and Margaret Keys a delightful heroine. Others who did well were Richard Norton as a butler, Harry Kendall as a detective, and Arthur Wilson as Flaherty. The play was well received.

"The Man from Glengarry," the Canadian home-made film, shown at the New Gallery, controlled by the Ideal Company, is a thrilling and realistic production, with a story frankly melodramatic, but none the worse for that.

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H. HAMILTON STEWART.

BY ONE WHO WILL MISS HIM.

Hamilton Stewart as Sherlock Holmes, Hamilton Stewart as Jimmy Valentine, in "Secret Service," "Raffles," "The Prince Chap," as Boris Androvsky, "The Garden of Allah's" runaway Trappist Monk, and—oh! how many others! He recalled fifty-odd parts, lots of them played under his own management; and as for the Doyle-Gillette Detective, him he personated three thousand times, superbly. But his finest part (with sadly too-short a run) was the one that he played without make-up—Hamilton Stewart as himself.

Those favoured with a pass to that performance tired of it not at all, though the rendering never varied, being just a consistent presentation of life's star character, a good man.

His kindness was so near the surface; his notion of fitness so deep. A scene in "Open Windows" comes to mind; the man of the world, humorously sympathetic, listening to his wife's daughter's little tale of woe. That was not more a piece of acting than it was a glimpse of the real Stewart—fatherly, loving-kind, effortlessly soothing by smiling at the girlish troubles. Quiet, deep, splendid voice; calm, beautiful smile—which was it that heartened one? Neither voice nor smile, nor yet both together. There was a big something behind them.

Very kindly, very quiet, altogether straight. Such was his soft geniality and graceful bearing that one almost, in hackneyed phrase, says he belonged properly to an earlier, perhaps mid-Victorian, era. Idle thought! For his own happiness, maybe yes. But not for ours. Did he not bring bygone niceties into our own scurrying day?

How many negative qualities go to the making of a real man? How many of those "things one doesn't do"? Envy? It did not trouble him. Vindictiveness? He received his share of provocation, but his smile was all his armament. Pushfulness? That might conceivably have added to his worldly success, but he was a poor student to bounderism. As for scandal, he would not listen to it; and discouraged it in others.

A splendid fellow, body and mind, every inch of his seventy-three. Small wonder that he counted great personalities among his friends. His art and his life were one. Which does not mean that he was always acting, but simply that he was always the enthusiast. The art that he lived for could not be other than clean, clear-cut, and full of charm. He talked of his ideals by the hour. Untiring, he was a great worker—a "plodder," as he once modestly claimed. Excess of work killed him.

Precious little false pride he had—but any amount of the right kind. What a treat to hearken to his delighted appreciation of the work of others!

Pluck? He had a little of that, too. Seven months he lay ill, with an illness growing steadily worse, an illness full of pain, an agony of bodily suffering which only lifted, now and then, to admit agony of mind. The biggest "show" he'd ever undertaken, and he forced to fall out of it! Pluck? "I'll be all right," he would murmur; "I'm getting on. I'll be all right." Getting on! Not permitted his beloved pipe; nor, later, even water. At Oxford, where he died, he loved the singing of the birds; but even that was to become a torment breaking his tired morning sleep. And he had so looked forward to a visit to those green college lawns across the way.

In the course of his decline, a fall added a badly-wounded head to his disease. Helped back into bed, he whispered consolingly to his distressed nurse: "It's all right! It's all right!" And the old smile was there.

The last rites were performed by one who, nineteen years before, had acted with him. They had not met for a long time. That's just it; once his friend, always his friend.

"Punch" waggishly claimed to have summed up the Bible in two words: "Be good!" The life of Harry Hamilton Stewart may be summed up in one: Fine.

"THE BAT"
At Stratford.

That successful play, "The Bat," was presented at the Borough Theatre, Stratford, on Monday, by Mr. Gilbert Miller's principal company, and at the close there were no fewer than five curtain calls. Miss Nellie Sheffield scored a distinct success as the maid, while Miss Edith Hunter was very good in the part of Miss Cornelia Van Gorder. Mr. Bernard Jukes, both in his make-up and acting, gave a capital interpretation of the part of the Japanese butler, while Mr. Harold B. Meade made a distinctive character of that of Dr. Wells. Miss Stella Francis acted with much power as Miss Vale Ogden, and the rest of the cast were well chosen.

Miss Renda Rudd.

Miss Renda Rudd, who sails for Africa on June 27, wishes it known that all communications will be attended to in her absence by Miss Eva Rudd, and all contracts can be signed by that lady. This week Miss Rudd is appearing with success at the Victoria Palace.

NEED OF A NATIONAL OPERA HOUSE.

(*Continued from page* 1.)

theatre did not hold enough people to make opera pay at cheap prices.

The taste for opera was no longer in the direction of moneyed people; it lay with the people of small means. There were 38 millions of people in England who had never heard opera at all.

They should also give native singers a chance. We had as good voices in the country and in the Colonies as ever were produced anywhere on the Continent. They must have adequate mounting and lighting, for it was extraordinary what effect sound had according to the colour that accompanied it.

£10,000 Propaganda Fund.

This was his scheme: to get up a propaganda fund of £10,000, and for that purpose he would ask people to take boxes for £500, which they would hold in perpetuity. Up to the present he had 20 boxes for sale, and had five taken—not by friends of his, but by the most improbable people. When he had secured his Propaganda Fund he was going to the people all round the country and ask every man and woman for £1, and they would become part-proprietors of the theatre.

Mr. de Lara asked the members of the audience who would be willing to give him £1 to put up their hands. About 25 people did so, and the speaker said he thought they would have responded more generously. Each person who promised £1 he was going to ask to get another 20. If he could not get it from aristocratic circles, he would go to the people, and that was the way he would get the required £2,000,000.

WEMBLEY.
The Theatrical Exhibits.

Considering the area occupied by the British Empire Exhibition, and especially the amount of space given over to the arts and crafts, it is to be regretted that the theatrical exhibits are confined to two small rooms in the Palace of Arts. The British theatre would appear to have been an afterthought, and it is likely that it would have been unrepresented had it not been for the enterprise of the British Drama League. Even now the modern stage is practically neglected. Except for a poster or two and a scene model by Mr. Gordon Craig, a visitor to the Exhibition might imagine that theatrical enterprise ceased to exist at the end of the nineteenth century. British painting is finely represented with several rooms of modern pictures: is it too late to suggest that the twentieth century theatre might have some sort of show?

The Palace of Arts was still uncatalogued when we visited it last week, but most of the exhibits in the theatre section are excellently labelled, again thanks to the Drama League. Although the two rooms have been open to the public for some time, there was an informal opening ceremony on Wednesday, when Miss Ellen Terry visited the exhibition. For the first time, the stage models were on view in a tiny corridor between the rooms, and they were lighted for her inspection. When she emerged, Miss Terry declared the section open with the simple words: "I am to say it is opened," adding, rather amusingly, "and it is opened, isn't it?"

The models are particularly interesting, for they illustrate the history of the stage through several centuries. In the main part of the theatre section there is a model of the old Globe Theatre, which has been constructed by Mr. Hembrow under the supervision of Mr. William Archer, also models of a mystery play made by Mr. Norman Wilkinson, and the theatre shown in "Kirkham's Wits" (1673), either the "Cockpit" or the "Phœnix." To the general public the lighted models will prove even more fascinating. They include representations of the Duke's Theatre, Dorset Gardens, on the occasion of the performance of Thomas Otway's "Titus and Berenice," Drury Lane Theatre in Garrick's day, the Lyceum Theatre when Sir Henry Irving played Benedict to Miss Ellen Terry's Beatrice in "Much Ado About Nothing," and the production of "A Midsummer's Night's Dream" at the Princess's Theatre on October 15, 1856, when one of the fairies was played by Miss Ellen Terry. In an adjoining room is a copy of the original programme of the play. There is also Mr. Gordon Craig's setting for the storm scene in "King Lear," which has been donated by Mr. Charles Gulliver.

The most interesting exhibit in the exhibition is the original portrait of Shakespeare, known as the "Droeshout" portrait, from which the engraving in the first folio was made. This has been lent by the Governors of the Stratford Memorial Theatre. In a glass case near by is Mr. John Murray's fine copy of the first folio, and, also of great interest to the bibliophile, a collection of early printed plays, which has been lent by Mr. Bertram Dobell. There is a quaint fourteenth century list of the properties of the Mercers' Guild Players, and modern managers will gaze with envy at the modest salary list in a theatre book of 1800.

Engravings and rare playbills and programmes form a large part of the collection. The Duke of Devonshire has loaned a most interesting set of Inigo Jones' drawings, and Mr. Frank K. Sabin and Mrs. Enthoven have sent a large number of prints and pictures. In Mr. Sabin's collection there are two pictures of Mrs. Davis, "the first actress," and a number of pictures of Garrick in various parts. Miss Ellen Terry has lent her portrait by G. F. Watts, as well as a number of other items. Mr. George Grossmith has sent a music-hall bill dated March 22, 1839, containing an announcement of the appearance of "the celebrated B. Grossmith—nearly 11 years old."

The group of marionettes (lent by Mrs. Clunn Lewis), Mr. Cecil Sharp's collection of folk dance costumes, and the models illustrating the old "George and the Dragon" play contributed by Miss Gwen John and Miss Isabel Horn add touches of colour to the walls.

Hamlet: "Ay, there's the rub; where are my

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PASTILLES
TO
STRENGTHEN MY VOICE?"

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WIMBLEDON THEATRE.
"The Dancers."

"The Dancers," by Hubert Parsons, is the attraction here this week. Mr. Gerald Ames' impersonation of the hero, Tony, was excellent in every way, and merited the many "curtains" and other marks of the audience's approval. Miss Enid Revell Reade was a fascinating Maxime, the dancer, Miss Marjory Clark a pathetic Una Lowry, and Miss Irene Guyton a most engaging and charming Mrs. Mayne. Mr. Ronald Findlay played well as Evan Carruthers, Mr. Percy Vernon was good as the solicitor, James Fothering, and Mr. Gerald Blake was the silent servant, Billy. Miss Gertrude Le Sage as Jeanne and Mr. Roger Maxwell as the Duke of Winfield were excellent in their parts. So loud and continued was the applause at the final curtain that Mr. Gerald Ames, in a few well-chosen words, thanked the audience for their appreciation of the efforts of his comrades and himself.

LONDON'S NEW DANCE CENTRE.

Situate in the heart of Bohemia, the Queen's Hotel and Restaurant, Leicester-square, is London's newest dance centre.

On Wednesday last the hotel was re-opened, and thus responded to the demand for more dancing and dining accommodation in the West-End. The event was celebrated both by a gala dinner and a supper to which many people distinguished in artistic, political, and social circles were invited.

Three orchestras furnished the music—one of them was the Kansas City Ladies' Jazz Band, the first ladies' jazz band to commence operations in Great Britain. Their leader is Miss Grace Dalton Marshall. The musical director is Miss Marie Delicata.

The Queen's has been entirely redecorated and furnished in the style of Louis the Fifteenth and Marie Henriette, and is notable for the beautiful painted panels and marble in the grill-room and restaurant. The general scheme is one of homely luxuriousness and brightness. The sitting-rooms are decorated in white and gold. There is a large billiard-room and reading-room, and 62 bedrooms, all of which have been refurnished and redecorated. The Masonic Temple has also been repainted, and it should be in great demand by the Craft.

It is the intention of Mme. Coletta, the new proprietress, to make the Queen's one of the leading hotels in the West-End. A feature of the new venture is the continuous playing of three orchestras.

At the formal opening of the hotel on Tuesday of last week, the health of Mme. Coletta was heartily drunk at the suggestion of Mr. Pinoli.

"JOAN OF ARC."

By Guy Paston. Produced at the Theatre Royal and Opera House, St. Helens, Thursday, May 22.

Jacques le Brun	Richard Littledale
Count Robert D'Arnois	Edward Dunstan
Joan of Arc	Gertrude Gilbert
Pierre Bonnell	Edward J. Wood
Jean D'Arc	David Champion
1st English Soldier	Norman Hammond
2nd English Soldier	George Davies
Lucille	Barbara Vaughton
Orlando	Joseph Hill
Corporal Jules	F. J. Richardson
Charles, Dauphin of France	Arthur Ridley
Alencon, Cousin to the Dauphin	Douglas Rubery
Eleanor of Aquitaine	Agnes Gagan
Blanche of Bordeaux	Nora Parsons
Archbishop of Rheims	Wilfred Lyndon
Jailor	Howard Barrie
1st Witch-finder	Norman Hammond
2nd Witch-finder	Trevor Johnson
Catherine	Agnes Gagan

The author of "Joan of Arc" introduces one or two love scenes between the holy maid and Count Robert D'Arnois which are scarcely appropriate to her actual life, the explanation (given by Mr. Dunstan on the opening night) being that there are still people in France who believe in the legend that she escaped the burning at the stake and was ultimately married into the noble family of D'Arnois. The play runs well and interestingly at the commencement, and the first scene, where the Count meets the Maid and is enthralled by her prophesies, holiness and beauty, and consents to take her before the King; and also the next (in which is the only attempt at lightness and humour), between Orlando and Lucille, are very acceptable. The other scenes are wanting in diversity, and would be greatly improved, made stronger and more convincing, if the holy maid were to make her appeal to the King in her peasant's dress (worn in the first scene), instead of in gorgeous armour and fleur de lys, and were to demand a sword for her combat with Alencon instead of drawing the one she wears as if to the manner born, and then appear in the third scene, after she has won her battles, on the occasion of the crowning of the King, in full panoply of war, thus giving both scenes additional interest and attraction.

The part of Joan is played by Miss Gertrude Gilbert, who makes a very fine figure in her armour and speaks her lines touchingly and with real feeling. The character of Count Robert, in the capable hands of Mr. Edward Dunstan, stands out as brave, generous and full of youthful ardour for his love and country. Jean D'Arc, who substitutes himself for his sister Joan and perishes at the stake in her place, in the last scene, is exceedingly well played by Mr. David Champion. Mr. Douglas Rubery undertakes the part of the villainous Alencon, cousin of the Dauphin, very ably, and Mr. Edward J. Wood is good as Pierre Bonnell, a spy. Mr. Arthur Ridley portrays Charles, Dauphin of France, with kingly dignity where necessary and with due abandon when called upon, and is pleasingly supported by Miss Agnes Gagan as Eleanor of Aquitaine and Miss Nora Parsons as Blanche of Bordeaux. A small part well played is that of Jacques le Brun, by Mr. Richard Littledale. Orlando and Lucille are played with whole-hearted humour, and very successfully by Mr. Joseph Hill and Miss Barbara Vaughan.

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"Dirty Hands, Dirty Face," originally introduced in this country by Nora Bayes, is developing very rapidly as a ballad, chiefly owing to its tremendously strong lyric. Kirkby and Hudson scored a tremendous success with the number at the Victoria Palace; Gladys Carleton finds it one of the most popular numbers in her repertoire; Rubie Lawrence writes: "I am doing 'Dirty Hands, Dirty Face' with enormous success in my act"; Josephine La Barte is using the number in her imitation of Miss Nora Bayes; Stuart Morton still finds "Dirty Hands" the strongest number in his act and the song that gets the most applause.

Cabled advices from New York say that Schertsinger's ballad, "Marcheta," has now completed the first million sale. Klit Gaarde, who has taken his own company of "The Nine o'Clock Revue" on tour, is scoring a tremendous success with his artistic rendering of the number. As he writes: "It is the hit of the production." Ernest Longstaffe, the proprietor of "The Cabaret Players," says "'Marcheta' a sensation with us—should coin money for you." Herman Darewski carries a tenor vocalist with his band specially for the featuring of "Marcheta," and reports it one of his biggest successes.

Two of the most solid successes are the waltz-song and duet "Dear Love My Love," by Rudolf Friml, and "A Kiss in the Dark," by Victor Herbert. Arthur Klein and Marie Burke have been making a feature of the last-named in their act, and it is to be their feature number on their South African and Australian tours.

WILFORD LTD.

This firm has some really effective numbers for concert party use this season. Con West and Jack Hylton's clever comedy song, "I'm Not So Simple" (as I used to be) is a real "point" number, with interchangeable couplets suitable to every type of audience.

"At Seven o'Clock"—Vera Wootton's big success—is one of the best songs of the year for getting the audience to join in the chorus, and the lyric can easily be altered for a male voice if required. A new "Winkle" song is another pleasing novelty, in which the author laments that you cannot lure a winkle out of its shell by singing love songs, etc. :—

"You cannot woo a winkle
Underneath the stars that twinkle;
You must woo a winkle with a winkle-pin!"

Jack Courtnay, the wonder organist, writes: "Winkle song has been received; better than anything, even beating ——."

Amongst popular ballads, Carolina Lullaby stands easily first, and the special arrangement for four voices should be in the hands of all concert parties, who will find in this song something they have been looking for for years.

A. J. STASNY MUSIC CO., LTD.

"Waltz Me to Sleep in Your Arms" is one of the biggest waltz song successes of the season. This and "I'm Drifting Back to Dreamland" are two beautiful harmony numbers that are being sung by hundreds of artists.

"Promise Me Everything, Never Get Anything Blues," was originally introduced in this country by Miss Hilda Glyder with great success, and is developing rapidly, chiefly owing to the lyric, which has a laugh in every line, and tells a very effective story.

"Don't Waste Your Tears Over Me," "Sunshine of Mine," and "Arabianna" are numbers which appeal to singers and dancers alike, and have been receiving numerous encores in Blackpool, where they are being featured at the Palace with enormous success by Mr. F. H. Jepson.

"Night of Love" is being featured by many high-class singers, and "How Can I Believe You?" "It's All Your Fault," and "Louisiana" are all numbers which are in great demand.

"Starmist."

With the above title, a "right-out-of-the-rut" show is the current attraction at the Paddock Gardens, Guildford. The production throughout is dressed in lavish style, and the scenas, notably "Cretonne" and "Green Ribbon" (Early Victorian), "El Relicario" (Spanish), and "To a Miniature" (a Pompadour cameo), reflect much credit on the producer, Mr. A. E. Bennett. The vocal side of the programme is exceptionally good. Miss Marjorie Lincoln, encored for a telling rendering of "The Curtain Falls," and Mr. Clifford Atkinson, a baritone singer of more than ordinary merit, both found immediate favour. There is plenty of good, clean comedy, too. Mr. Charles Resti gathering heaps of laughs, while Muriel Parmenter, with really clever character work, and Derek Murray, who offers light comedy numbers, sharing the honours. Terpsichore has a particularly gifted exponent in Miss Daphne de Lisle, while Mr. Claude de Ville's pianoforte solos are much appreciated.

Mr. Harry East and his excellent concert party, Novelty, highly amused the Rotarians at their conference at Torquay recently, where the company was appearing at the Princess Pier Concert Hall. Versatile Mr. East created a capital impression with his up-to-date skits. No less successful was Mr. Jack Allen, whose ventriloquial interlude was clever and amusing. Mr. Dick Royal in comedy numbers, Miss Connie Bishop in monologues, and Miss Margaret Glanville, soprano, were all accorded hearty receptions.

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THEATRICAL GOSSIP.

"Bachelor Husbands" for the Royalty—Critics' Circle Dinner—Moscovitch in South Africa.

"Bachelor Husbands."

Mr. Cecil Barth will present "Bachelor Husbands," a three-act comedy by Avery Hopwood, at the Royalty Theatre, on Monday evening, June 2nd. The piece was successfully "tried out" at Eastbourne some weeks ago. Miss Betty Ross Clarke and Farren Soutar will play the chief parts.

"Lilac Time's" Sixth Century.

"Lilac Time," the Schubert musical play at the Lyric Theatre, will have its 600th performance on Friday evening.

Critics' Circle.

The annual dinner of the Critics' Circle takes place on Friday at the Victoria Hotel, under the presidency of Mr. Herman Klein. The guests will include Lord Olivier, the Marchioness Townshend, Lady Wyndham, Mr. Basil Dean, Mr. John Drinkwater, Mr. C. K. Munro, Mr. Percy Pitt, Mr. Frederic Austin, Mr. J. B. McEwen, Miss Lillian Baylis, M.A., and Mr. C. B. Cochran, who will propose the toast of "The Critics' Circle." Mr. James Agate will respond for the Circle. "The Drama" is to be proposed by Mr. E. A. Baughan, and "Music" by Mr. Collis and most of the distinguished guests will speak. During the evening Miss Myra Hess and Miss Olga Haley will contribute musical items.

"The Green Goddess."

The three hundredth performance of "The Green Goddess" will be celebrated at the St. James's Theatre on Monday evening, when Miss Mary Merrall will take the place of Miss Isobel Elsom in the part of Lucilla Crespin.

Maurice Moscovitch in South Africa.

Mr. Maurice Moscovitch, who was due back in London on July 14, has achieved such a big success with "The Merchant of Venice" that his South African contracts have been extended till November this year, and he is to produce two new plays. His son, Mr. Nat Madison, returned to London on Monday to engage a new company. "The Merchant of Venice" has broken every theatrical record in Africa, and is still playing to £2,500 per week.

Principals as "Extras."

At the Adelphi next Monday, when "The Ware Case" will be played with an all-star cast before the King and Queen in aid of King George's Pension Fund for Actors and Actresses, the extra parts in the Court scene will be taken by seventy people, many of them stage favourites. C. V. France will be the Alderman, Ralph Lynn the Judge's Clerk, and Jack Buchanan and Hugh Wakefield, Clerks of the Court. The J. H. Squire Celeste Orchestra will play selections. Lady du Maurier and Miss Lilian Braithwaite, with twenty-four assistants, will sell the programmes.

Grand Guignol Revival.

The stage thrillers are to come back. Mr. José G. Levy, in association with Miss Nora Johnston, will shortly revive London's Grand Guignol, which ran for two years at the Little, at the Comedy Theatre. The season will open with four plays, and one will be "Peter Weston," by Frank Dazey and Leighton Osmun. For the rest Mr. Levy will resort to popular vote, and he asks the public to select two comedies and one "thriller" from the repertoire at the Little for inclusion in the first Comedy Theatre programme. Selections should reach him at the Comedy by the end of this week. Some of the members of the original company will be in the cast, and Mr. Lewis Casson will again be the producer, with Mr. Cyril Catley as stage director.

"Yoicks!"

Donald Calthrop has changed the title of his "free lance" revue, due at the Kingsway Theatre on Saturday. It will now be called "Yoicks!" Louis Goodrich and Richard Dolman are additions to the company. Mr. Calthrop and John Hastings-Turner will produce the "book," and William J. Wilson the dances and ensembles. The scenery will be by James Whale.

"The Great Adventure."

Mr. Frederick Harrison has chosen Thursday evening, June 5, for his revival of "The Great Adventure," at the Haymarket Theatre. In addition to Leslie Faber and Hilda Trevelyan, the cast will include George Bellamy, Cecil Fowler, W. W. Palmer, Hubert Harben, Acton Bond, Ian Fleming, Lewis Mannering, W. Matthew Norgate, Ronald Simpson, Felix Aylmer, Cecil Brooking, Alan Stevenson, Edmund Gordon, Dora Gregory and Dorothy Cheston.

"The Old Bachelor."

The next production of the Phœnix, with which the society will end its present season, is Congreve's first comedy, "The Old Bachelor," which has not been seen for 150 years. The leading parts will be taken by William J. Rea, Isabel Jeans and Laura Cowie. Allan Wade is the producer, and the setting will be by Norman Wilkinson, of Four Oaks, who has already supplied so many of the artistic backgrounds for Phœnix productions. The two performances (Sunday evening, June 1, and Monday afternoon, June 2) will take place at the Regent Theatre.

The New Savonarola.

After an absence in America of five years, Mr. Herbert Grimwood has returned to London via Florence, where he has been filming the part of "Savonarola" in the Lilian Gish-Henry King production of "Romola," from George Eliot's novel. Mr. Herbert Grimwood bears a remarkable resemblance to the great Italian prophet and reformer. Having been hanged and burned (pictorially) in the Plaza Della Signoria, Florence, he has been recuperating at Venice prior to flying to London, where he is staying with his brother, Lieut.-Colonel James Grimwood, C.B., before returning to America. During his stay in London he is negotiating for the production of a play written around the life of another pioneer priest, which play Mr. Grimwood has already produced in California with success.

"The Plaything of an Hour."

Mr. Edgar Gray, in presenting "The Plaything of an Hour" at the Theatre Royal, Stratford, on Monday night, made a welcome return visit, and by the patronage accorded the week's stay promises to be a successful one.

More Shaw at the Everyman.

We hear that "The Devil's Disciple" and "Androcles and the Lion" are to be revived at the Everyman in the near future. The next production will also be a Shaw play, "Getting Married," which has been produced before at the Hampstead theatre.

"The Cautious Lovers."

"The Cautious Lovers," a three-act modern comedy, by Helen Simpson, will be produced at the Lyceum Club on Sunday evening, with Helen Haye, Esther Whitehouse, Ethel Harper, and Frances Peterson in the cast. Miss Simpson was the first president of the Women's Branch of the O.U.D.S.

"Three Birds."

The spring tour of "Three Birds" finished at Hastings recently. Mr. Herbert Jay is sending the company out again on July 7, with Mr. H. F. Maltby in his original part of Sir Thomas Parsons. The towns to be visited include Bournemouth, Southampton, Portsmouth, Worthing, Eastbourne, Brighton, Liverpool, Warrington, Buxton, Huddersfield, etc. Mr. Emile Littler will again be manager for Mr. Jay.

"The Truth at Last."

Under the title of "The Truth at Last," the late Sir Charles Hawtrey's Memoirs are to be published next month by Thornton Butterworth. Sir Charles explained that he selected that title because, "having so often played the part of a prevaricator on the stage," he wants to assure his readers that they may accept with every confidence what he has written. The reminiscences have been completed by Mr. Somerset Maughan from the notes left by the famous actor.

Presentations.

An enjoyable function took place on Wednesday last in the Ballet Room at the Theatre Royal, Glasgow, the occasion being the end-of-season supper of the staff. As honoured guests they had invited Mr. and Mrs. Harry F. Ashton, the popular manager and his good lady, and in the course of the evening the staff presented Mrs. Ashton with a very handsome electric standard-lamp, while Mr. Ashton was the recipient of an artistic smoking and reading lamp.

"Brigadier Gerard" at Woolwich.

That fine old institution, the Royal Artillery Officers' Dramatic Club, which was founded in 1864, is to be responsible for the production of "Brigadier Gerard," by Sir Arthur Conan Doyle, at the Royal Artillery Theatre, Woolwich, on Monday. The play will run for a week, with evening performances at 7.45 and a matinée at 2.30 on Wednesday, June 4. The forthcoming performance will be the second since the war, last year's production being "The Flag Lieutenant."

Shakespeare at Hammersmith.

The New Shakespeare Company (under the direction of W. Bridges Adams), coming from the Memorial Theatre, Stratford-upon-Avon, will commence a four-weeks season at the King's Theatre, Hammersmith, on Monday evening, giving twenty-four evening performances and eight matinées. The company includes:—Dorothy Green, Ethel Carrington, Betty Ward, Maureen Shaw, Gwendolen Evans, Doris Johnstone, Baliol Holloway, Arthur Phillips, Eric Maxon, Alfred Harris, Frank Darch, Seton Blackden, Oliver Crombie, Mark Turner, Ralph Truman, Bertram Marsh-Dunn, George Howe, John Moore, Ernest Hare and Alan Edmiston.

An attractive repertoire has been arranged differing entirely from that given by the same company during their season at the same theatre last summer. During the first two weeks the following plays will be performed: "The Taming of the Shrew," "Othello," "The Merry Wives of Windsor," "King Richard II," "The Merchant of Venice," "A Midsummer Night's Dream," "Hamlet" and Sheridan's comedy "The School for Scandal." The opening play will be "The Taming of the Shrew," with Dorothy Green as Katherine and Baliol Holloway as Petruchio.

CARL ROSA OPERA.

At the Scala.

"FIDELIO."

The Carl Rosa company showed courage in opening their season with Beethoven's "Fidelio," for the opera has never been a draw in any country in any of its sporadic appearances throughout a century. It has not been given in London for many years, and probably not one person in fifty in the audience (a large one) at the "Scala" on Monday night had ever seen it. Every concert-goer is, of course, well acquainted with the "Leonora" overtures—Beethoven hopefully wrote three at different times for re-shapings of the opera—and with Fidelio's great "Hope" air; and in a less degree, with Florestan's prison song. Clearly, the present revival is entitled to, at any rate, a success of curiosity; whether it will be rewarded with one of a more durable kind is perhaps rather doubtful. The libretto almost incredibly mishandles a plot which, whatever critics of Beethoven's capacity to choose dramatic material may say, does present possibilities, and the translation used (either Oliphant's, made for the Covent Garden performances with Malibran in 1835, or Soane's, made for "Her Majesty's," with Sims Reeves and Signora Cruvelli, in '51; the programme does not state which) is so feeble that it might be held as an argument against opera in English.

Monday's cast deserved sympathy as well as praise for their efforts to impart an air of naturalness to dialogue totally unlike the speech of rational beings. But to hear the music so well sung was a lively satisfaction. Miss Eva Turner, the Leonora, made a striking success. She sang with dramatic fire and expression throughout, and compassed the most exacting passages with ease. Mr. William Boland made the most of his one big opportunity in Florestan's air, using his voice with greater regard for fine shading than sometimes has been the case. The Marcelline, Miss Maude Neilson, whose tone seems to have developed power since we heard her last, sang brightly, and Mr. Appleton Moore as the villain, Pizzarro, and Mr. E. Gilding Clarke as the tender-hearted gaoler, Rocco, were both effective, each in his way. Mr. Frederick Clendon's long experience stood him in good stead in the noble rescuer, Fernando's, brief scene, and Mr. J. C. Jenkins did well as Jaquino. The prisoners' chorus was notably well sung, and the finale was built up to a striking climax. After some rather nervous playing at the outset, the orchestra warmed to their work, and Mr. Charles Webber, who conducted, had to respond to an ovation after the performance of the "Leonora" overture No. 3, which preceded the third act. Mr. W. J. Wilson has produced the opera carefully and skilfully. The company, this year, makes its first London appearance under the directorship of Mr. H. B. Phillips.

"PUPPETS."

At the Vaudeville.

In the Vaudeville's merry and always entertaining revue, "Puppets," Miss Clarice Mayne now undertakes the parts formerly played by Miss Binnie Hale, who has been ordered a rest for a few weeks. The choice of Miss Mayne is a very happy one, for this charming and versatile artist does exceedingly well throughout. She scores particularly in the "impressions" scene, where she cleverly mimics Miss Nellie Wallace and other well-known artists; and in the witty "Sleeping-out" sketch and the comic "Musical Interlude," in both of which that fine comedian and dancer, Stanley Lupino, shares in the success. Mr. Lupino, indeed, is untiring throughout in the merrymaking. Miss Connie Emerald also does very good work in the various skits and dances, and Mr. Arthur Chesney, Mr. Paul England, Miss Neta Underwood, and the other members of the company all contribute valuably to the success of a very attractive show.

"The Merry Widow" at the Lyceum.

To-night, at the Lyceum Theatre, the Melville Brothers present that ever-popular musical play, "The Merry Widow," with George Graves in his original part of Baron Popoff. Miss Nancie Lovat plays the name part, Mr. H. Rawlins is Kisch, and Carl Brisson, Danilo.

"Falling Leaves."

Sutton Vane's new play, "Falling Leaves," is to have its first presentation on Monday evening next at the Folkestone Pleasure Gardens Theatre. After four weeks on the road it will be brought to the West-End theatre. The author will play the character part of Lord Chard.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to:—

Will Evans, Thursday, May 29.
Kittee Rayburn, Thursday, May 29.
Ernest E. Morris, Friday, May 30.
Courtice Pounds, Friday, May 30.
Maurice Raymond, Friday, May 30.
Harry McClelland, Friday, May 30.
M. Thorpe, Saturday, May 31.
Athene Seyler, Saturday, May 31.
Fred Barnes, Saturday, May 31.
Edna Maude, Sunday, June 1.
Ben Webster, Monday, June 2.
Ethel Wallace, Tuesday, June 3.
Renee Kelly, Wednesday, June 4.

THEATRICAL GARDEN PARTY,
TUESDAY, JUNE 24th, 1924
TICKETS - 3/- EACH
On Sale at "THE ERA" Office.

PREMIERES OF THE WEEK.

"THE PUNCH BOWL."

At the Duke of York's.

A Revue in three parts. Produced by Mr. Archibald de Bear at the Duke of Yorks Theatre, on Wednesday, May 21.

The critic's life would be a more enviable one if all productions were as good as the new revue at the Duke of York's, for "The Punch Bowl" calls for little less than whole-hearted praise. Here is a show with ideas, excellently produced, with plenty of colour, light and movement, and some music that is well above the average of this class of entertainment. There is only one dull spot, and, more's the pity, the item is based upon a rattling good idea, and one that could still be worked up into a really amusing skit. It is by way of being a burlesque of Pirandello's famous play, "Six Characters in Search of an Author," and we are shown several pairs of Shakespearean lovers encroaching on each other's preserves and complaining that their author has tied them for eternity to the wrong mate—Romeo has formed an attachment for Ophelia, and Hamlet for Portia, and so on. At present the thing lacks wit.

Mr. Archibald de Bear's own contribution, a fantasy entitled "Punch and Judy Up-to-Date," is the best thing in "The Punch Bowl." It is in three parts, and the middle phase is a delightful "Punch and Judy" ballet arranged by Mr. Herbert Mason, with music by Mr. Norman O'Neill. The familiar story is told again in mime, and the whole effect is absolutely charming. The ballet needs no excuse, although it is introduced by a neat little epilogue, in which an old showman deplores the bad times and his wife says that the "Punch and Judy" play needs to be brought up to date. In a dream the Showman sees the ballet as a modern production of the old puppet story, and in the final phase he gives a performance of the real play. Mr. Alfred Lester made an interesting, pathetic figure as the Showman, and the wife was played with a real touch of character by Miss Norah Blaney. In the ballet, Mr. Billy Leonard was excellent as Punch, with Miss Hermione Baddeley as Judy, and Mr. Sonnie Hale well in character as Joey, and a charming Toby in the person of a clever little juvenile, Annie Kasmir.

The standard set by the ballet is well maintained in the rest of the programme. Mr. de Bear has gathered together a clever company of first-rate artists and given them some excellent material to exploit their talents. One of the best numbers is by Mr. Laddie Cliff and Mr. Walter Donaldson entitled "Chili Bom-Bom," which, besides giving Miss Baddeley an opportunity to repeat her famous "Forest" leap in a most amusing acrobatic dance with Mr. Sonnie Hale, has a very catching tune. Mr. Sonnie Hale is a real find who did well throughout, and was especially good in a tongue-twister called "Oh say, Oh Sue." Mr. Alfred Lester is deliciously droll and at his best in an extremely funny "Gardening" song (by Vernon Barnett and Meryl Barnett), and as the awkward partner to Mr. Billy Leonard in a simultaneous dance. "Telling Benny," a witty little sketch by Irving Cæsar and Joseph Meyer, also gave him an opportunity to appear as a Yorkshire father. Mr. Billy Leonard was good in this as a gauche schoolboy.

Miss Norah Blaney gave an artistic rendering of a tuneful song by Irving Berlyn called "What'll I Do?" She was also seen at her best in the well-known turn at the piano with Miss Gwen Farrar. Their "Hen-house Blues" and "Shall I Have It Bobbed or Shingled?" brought down the house. Miss Doris Patson was good in "Georgie-Porgie," and her dancing, and also that of Miss Marjorie Spiers, added considerably to the gaiety of the revue. The "Breakfast-time Follies," a novel idea in which the whole company give a languid early morning entertainment dressed in their night garments, made a fine finish for the first part of the show.

With its gay, original costumes, and such an excellent chorus, "The Punch Bowl" should run for months at the Duke of York's.

"THE TROPIC LINE."

At the Everyman.

Play, in Three Acts, by Noel Shammon, Presented by the Metropolitan Productions, Ltd., at the Everyman Theatre on Friday, May 23.

Ronald Brandon ..Randolph McLeod
Cynthia Warburton ....Celia Marlow
Irene Maunsell .....Mary Forbes
Jack Chumley ....Wilfrid Seagram
Marie .....Doris Dean
Sir Neville Warburton, M.D., F.R.C.P. .....Charles Quartermaine
Lady Warburton .....Helen Ferrers
Watkins .....Claude Graham

The people in Mr. Noel Shammon's play, produced at the Everyman Theatre on Friday last, talk as if they were uttering precepts from a sort of unconventional copy-book. The language was so stilted in places that some of the more serious situations were greeted with laughter. We could summon no interest at all in the characters in "The Tropic Line," which is evidently the point at which a young lady breaks with convention. Cynthia Warburton, aged twenty-two, and of good parentage and education, has had a love affair ("in the widest meaning of the word," as the play has it) with a married man. When he is free to marry her she refuses, although, as it appears later, she is about to have a child. When the news is broken to her parents the father takes up a very high-minded moral attitude, despite the fact that he himself was discovered making love to somebody else's widow in a previous scene. Cynthia, notwithstanding the various appeals to save her own, her child's and her father's names, persists in her refusal to marry the father of her coming child, but saves the situation in the last act by accepting the proposal of an ineffective young man—a coming playwright—who had evidently been on the carpet all the time.

There was a deal of generalising by Cynthia on the effects of the war upon the morality of the young which left the audience quite unimpressed. We were sorry for the actors, although one or two of them, Mr. Charles Quartermaine as the girl's father, Miss Mary Forbes, looking very charming as her friend and confidante, and Miss Helen Ferrers as Lady Warburton, reminded us that they could act if they had the parts. Miss Celia Marlow never succeeded in making anything of the preposterous Cynthia, but Mr. Wilfrid Seagram managed to get some characterisation into his playing as Jack Chumley, the young man who is finally accepted.

"ROMEO AND JULIET."

At the Regent.

There were scenes of great enthusiasm at the Regent on Thursday last, when Mr. Barry Jackson's production of the most lyrically beautiful play in the English language was seen for the first time. To the younger generation, at any rate, Miss Gwen Ffrangcon Davjes' Juliet came as a revelation of beauty. It is an English Juliet, a wistful maid who is quiveringly awakened to love; a rose, first seen in the bud, that unfolds itself in response to the call of the sun, and comes to its full glory in the passion and grief of Romeo's banishment.

It may be objected that Miss Ffrangcon-Davies is not the passionate Italian child of fourteen, but surely Juliet is the embodiment of youth, the girlhood of Shakespeare's Elizabethan England, and Shakespeare's characters, whether they be placed in Italy or England, are nearly always English at heart. "Romeo and Juliet" is the great tragedy of youth, and youth is the key-note of this production, and, especially, of Miss Ffrangcon-Davies' performance. An actress who can express the ingenuousness of the child and the fine passion of the awakened woman is very rarely found. Miss Ffrangcon-Davies can do these things, and at the same time she can make the music of the verse ring with beauty.

Except for a slight suggestion of effeminacy, especially in his movements, Mr. John Gielgud, a young actor who is scarcely known to London, was a good Romeo. He looks like a poet—and Romeo was certainly that—and speaks the lines with a quiet appreciation of their beauty. In the earlier scenes he was a trifle too introspective, but towards the end of the play, and notably in the final scene, he was excellent.

There were weaknesses in the rest of the cast. That clever actor, Mr. Scott Sunderland, was a long way from his best as Mercutio. It was a performance capable enough, but he never succeeded in suggesting the polished, rapier-like quality of the part. Miss Barbara Gott was admirable as the Nurse, and Tybalt was exceedingly well played by Mr. Eric Lugg. Mr. Campbell Gullan was another good actor who seemed to be none too well cast. His Friar Laurence was an adequate piece of acting, but which, unfortunately, was lacking in sincerity at times. Among the others the best performance was given by Mr. George Manship as the Prince of Verona.

The play is simply mounted, and a good many of the effects are obtained by the lighting. It is an eminently workable production, and the designer, Mr. Paul Shelving, has not attempted to enhance the exquisite beauty of the lines by a series of pretty stage settings.

"WIFE TO A FAMOUS MAN."

Play Actors' Production.

One cannot be harsh with an author who follows a play with an artless epilogue to explain that the story is a simple variant of an old familiar subject, the love of a woman for a man, set in the poorer part of Madrid. This "song of praise" to "a soul so bright" disarms the critic. Mr. and Mrs. Granville Barker's translation of the Spanish author, G. Martínez Sierra's "Wife to a Famous Man," performed by the Play Actors on Sunday last at the Aldwych Theatre, is a charming little trifle which is almost too thin for a regular theatre bill. Mariana is a capable, hard-working wife and mother, who for ten years has supported the family by her laundry. Suddenly her husband, who has hitherto done no work, decides to take up flying (this is rather incredible!), and in a few months wins a great race and becomes a famous man. He is feted by the great ones of the land, and begins to neglect his hard-headed and attractive wife, who goes on quite calmly ironing shirts and collars. When he begins to philander with a famous actress she puts her foot down, however, and tells him he must choose between them, for she refuses to share his affections. He chooses the actress, but, under the pretence of an accident, returns to the house and a forgiving wife a month or two later.

The play serves well enough as a frame to exhibit the sterling qualities of Mariana, a peasant woman with a heart and brain as fine as gold. She is magnificently drawn and as well played by Miss Mary Clare. It was a clean, bright, strong performance that, in the second act particularly, had one or two great moments. Mr. Milton Rosmer was light and amusing as the famous man, and Mr. J. Sebastian Smith contributed a clever character sketch as an elderly waster. Some good acting was also given by Mr. H. R. Hignett, Mr. J. Leslie Frith and Miss Florence Wood.

"The Wife to a Famous Man" was preceded by a playlet by Miss Rica Bromley Taylor, entitled "Two Women and a Telephone."

This was really more effective than the Spanish play, and gave Miss Sybil Thorndike an opportunity to remind us of her versatility as an actress. Her characterisation of a fluffy, empty-headed, hysterical young wife was extraordinarily good. She was Madge Ashley, an outrageous flirt, who had spent the previous night, owing to a motor accident, with Pauline Knight's husband, although he was apparently under the car most of the time. Madge flies to Pauline for protection from an incensed husband, and Pauline, by means of the telephone, is able to work off a very pretty revenge. It is a neatly written and original little sketch. Miss Irene Rooke was excellent as the dignified Pauline.

"BEFORE SUNSET."

Play, in Three Acts, by Nan Marriott-Watson, presented at a special matinée at the Aldwych Theatre on Tuesday, May 20.

Bill Smith ..... Mr. John McNally
Rotoiti ..... Miss Lilian Tweed
"Duke" Grey ..... Mr. Frank Vosper
Chloris Grey ..... Miss Nan Marriott-Watson
Doctor Fayne .... Mr. Charles Mortimer
James Garrett .. Mr. Frederick Leister
Lady Josephine Wycombe ..... Miss Jean Castle
Sir Cyril Medley .. Mr. Reginald Denham
Leon Findlayson .. Mr. E. Watts-Phillips
Lady Medley .. Miss Vivienne Whitaker
Johns ..... Mr. Edward S. Petley
Lord Wycombe .... Mr. Geoffrey Bevan
Chloris Morgan ..... Miss Nan Marriott-Watson

Miss Nan Marriott-Watson's ingenuous little play, "Before Sunset," which first saw the footlights at Brighton on July 9, 1923, was given a first performance in London at a special matinée on Tuesday of last week, in aid of the Royal Northern Cancer Hospital. If Miss Marriott-Watson would trust her own powers of observation more and discard the familiar novelette puppets, she might write a good play, for this versatile actress knows how to handle a situation fairly well, and has a certain gift for writing amusing dialogue. But she is sadly behind the times in her ideas of lords and ladies. The plot revolves round the legitimacy of the heroine, who is the daughter of an Australian millionaire who had met Lord Wycombe, the son of the Earl of Daunton, at Monte Carlo. They had fallen in love with each other, and the charming young lady had been received with open arms by the Earl. By a ring which the girl wears the Earl discovers that her parents were not legally married; in fact, that it was he who performed the mock marriage ceremony in a New Zealand shack twenty years before, so that a supposed dying man should die in peace. Although he was unwittingly the cause of the trouble, for the sake of the family honour he forbids the marriage. To save the father's feelings the Earl rather churlishly tells the man that it is because he had once been wanted by the police. By an accident, however, Chloris (the girl) finds out the real reason, and determines to leave at once, despite the fact that her lover is willing to quarrel with his father and marry her. Eventually things are made right by another accident, the discovery of a second marriage certificate among the papers in an attaché case, for the mother—the Chloris of the first act—being a Roman Catholic, had insisted upon a second ceremony according to the rites of her own Church.

On the whole, the play was well rendered by an excellent cast, and the authoress herself acted delightfully as the neatly-breeched Chloris in the first act, and the attractive young lady who is her daughter in the rest of the play. The best performance was given by Mr. John McNally as the Australian millionaire. It was a fine study of a type popular with audiences, the good-natured rough diamond who is so ill at ease in an English country house. Mr. Geoffrey Bevan, who took up the part at short notice, was excellent as Lord Wycombe, and both Mr. Frederick Leister and Mr. Charles Mortimer acted well as the Earl and the doctor who was a witness to the mock ceremony in the first scene and the Earl's confidante in the last two acts. Miss Joan Castle was good as a high spirited modern girl, and Mr. E. Watts-Phillips, Mr. Frank Vosper Mr. Reginald Denham lent clever support. Miss Vivienne Whitaker was amusing in a somewhat impossible character part.

The play was well produced by Mr. Reginald Denham.

THE REALM OF MUSIC.

"HIAWATHA" AS OPERA.

The Albert Hall has seen strange sights, but never before the spectacle of a thousand Indian braves and squaws in full feather. Half the thousand were the transformed Royal Choral Society's members; the other half were super-supers, drawn from different ranks of society, many of them from "Society." All, singers and actors alike, were giving their help in the staging of the new opera version of Coleridge-Taylor's "Hiawatha," which was put on for the week beginning on the 19th inst. as a special effort in aid of the National Institute for the Blind. Not alone were London's sober citizens transformed; the Albert Hall itself had undergone a sea, or, rather, a landscape change. A stupendous "cloth" covered the entire end where the organ is, and on it Mr. Fred Leist, the Australian artist, had painted ranges of snow peaks and green mountains, and great dark firs. The raised tiers of the orchestra were converted into grass slopes, whereon stood Hiawatha's wigwam. The whole scene made an impressive background for the drama. Hiawatha's tribe swarmed the arena, making masses of colour in their fringed jackets and trousers, ochre, yellow, red, with here and there a splash of deep turquoise, mellowed by the soft lights, and changing into new harmonies as the crowds moved about. Mr. T. C. Fairbairn, the producer, had aimed at broad effects. A fine one was got when the thousand raised their arms high above their heads and fluttered their hands, and the brilliant arc-lamps streamed down on a sea of faces, painted in all shades of copper and tan, framed in lank black locks. Another, vocal this time, was when they "encored" Pau-Puk-Keewis's dance (Felix Demery), or wailed in the morning scene, lifting their voices all together in a sort of magnified wild-bird cry that had a blood-curdling sound in it, and which, if not the authentic cry of Red Indians, was as near to it as civilised beings can be expected to get. Somehow, by means of a "magic-lantern" probably, driving snow was made to seem to fall over the whole landscape in the winter scene; and mightily ingenious was the quick-change substitute of full-grown, snow-laden fir trees for the green ones. In the absence of a curtain, the braves and squaws had to get themselves off at the end of each of the three episodes. They streamed up the aisles between the audience's seats—Reinhardt-wise—shuffling silently in their mocassins and providing perhaps the biggest "thrill" of the evening.

There was little action for the principals. On the opening night Miss Ruth Vincent was the Minnehaha, Mr. Horace Stevens the Hiawatha, Mr. Webster Millar the Chibiabos, Miss Elizabeth Mellor the Nokomis, Mr. Edward McKeown the Iagoo, and Mr. Edward Leer the Bishop. Theirs was a company of beautiful voices, and all sang admirably. The chorus, too, gave some fine singing, rich-toned and sonorous, and, considering that Mr. Eugene Goossens, the conductor, was hardly distinguishable among the black ranks of the Royal Philharmonic Orchestra, their attack was wonderfully good. There were some pretty dances by a corps de ballet, headed by Mme. Lydia Kyasht as the Spirit Maiden, and with Miss Margaret Litchfield and Miss Myrtle Farquharson as the other principals. Mr. H. Coleridge-Taylor, the composer's son, conducted the ballet-music, which had been selected from unpublished pieces, and served its purpose very well.

MR. DE PIETRO'S CONCERT.

Novel and varied was the programme of the concert given by Mr. Mario De Pietro at King George's Hall. It consisted for the most part of music for strings; not, however, the usual strings, of violins, violas, and 'cellos, but for those of guitars, of mandolines, and mandolas, and of several sorts of banjoes. There were solo items for all these instruments, quartets and quintets for different ones in combination, and orchestral items for a body of twenty or more performers. To hear a steel guitar (A. F. Cramer), a mandolin (De Pietro), a mandola (P. Troise), and a Spanish guitar (Miss C. A. Wright), playing together a Valse Lente (written by Mr. Cramer), was to make acquaintance with a decidedly delectable experience in the field of tone colour. Mr. Cramer also gave an attractive performance of a valse called "Momi" on the Hawaian guitar. Our old friend, the ordinary banjo, was played cleverly by Mr. Joe Morley, and Mr. De Pietro gave us a solo on the banjo that has a tenor voice. We have left Mr. De Pietro's mandolin-playing to the last, not because it was the least, but because it was the best instrumental turn in the concert. His performance of a concerto by Ch. De Beriot was not only a dazzling technical display; it was also a convincing demonstration of the possibilities of the mandolin as an expressive instrument. The delighted audience applauded loud and long. In between the string items there was singing by Miss Joan Revel and Mr. J. A. Leslie (whose Irish song was amusing but too long), and "humorous pianorations" by Mr. Selwyn Driver. Mr. Driver has a fund of stories, all as funny as can be, and he pours them out so rapidly that his audience have hardly recovered from one before they are in the throes of laughter at the next. His songs at the piano are just as good. The hall was quite full.

"LIONEL AND CLARISSA."

Another delightful production of an 18th century light opera goes to the credit of the Mayfair Dramatic Club. This time it was Isaac Bickerstaffe's "Lionel and Clarissa," or the "School for Fathers." The programme took away this Irish playwright's final E. But Isaac Bickerstaff—without—was the pseudonym Swift adopted when he wrote the article making game of the astrologer, John Partridge. Bickerstaffe—with—was also the author of "Love in a Village"; a former success, by the way, of the Mayfairs. These revivals of long-forgotten operas mean months of work and the exercise of a great deal of thought and ingenuity. But the game is worth the candle. To the players goes the glory of "creating" rôles, and no "odorous comparisons" are invited, as in the cases, all too frequent, in which amateurs copy well-known professionals in current successes. This club is fortunate in the possession of a conductor, Mr. Alfred Reynolds, with knowledge of the music of the period, and the skill and taste required to arrange and orchestrate it. Not only has Mr. Reynolds given effective touches to the accompaniments of many of Dibden's songs, he also weighs in with one of his own, after 18th century style, and a capital song it is. Some of the numbers are as charming as any in the "Beggar's Opera": "Immortal Powers" and "You Ask Me In Vain," for instance, in both of which, by the way, Dibdin shows that he knew his Mozart. How like Lionel and Clarissa's rather tame story is that of Colman's "The Clandestine Marriage," except that these lovers are far too virtuous even to marry without the parental consent. But there is an amusing underplot, wherein an old gentleman unwittingly eggs on a lover, whom he believes to be in love with another girl, to elope with his own daughter. Bickerstaffe was no Gay, and the dialogue does not exactly sparkle with wit. It is but mildly illumined with the whimsical jocosity which our forbears adopted as a wholesome corrective to sentimentality — witness Col. Oldboy's asides while the lovers rhapsodise in that delightfully written quintet at the end of the second act. This concerted piece was beautifully sung, for these are tuneful amateurs. Miss Mabel Kelly, the Clarissa, Mr. Robert Turnbull, the Lionel, Miss Molly Morel, the Diana of the underplot, Mr. L. Wardle Collingwood as her Harman, Miss Anita Dumont, as pretty Jenny the maid, and Mr. Winter Coppin, the rollicking Oldboy, all sang their numbers excellently and acted uncommonly well, as did also Miss Winifred Winter, as Oldboy's blue-stocking Lady wife, Mr. Charles G. Shepherd as his foppish son Jessamy, Mr. Joseph O'Malley (with rich brogue), as the servant Jenkins, and Mr. Edgar Cyriax as heavy father Flowerdale. The opera, which was put on for three nights at the Birkbeck Institute, was tastefully produced by Mr. Stephen Thomas. Whether he got the idea for his chorus-singing between the acts from a record of the original production one knows not. It was charming. They—the chorus—came before the curtain dressed in russety cloaks over their hoops, and powdered wigs, struck attitudes, and sang "Sir Eglamore" and roundelays. The work of the orchestra, a sextet ably led by Mr. Victor Oloff, must not go without a word of praise. Compliments, too, to Mr. Charles Thomas, who designed the simple but effective scenery and the pretty dresses.

MR. ALBERT DIGNEY.

One imagines that Mr. Albert Digney will be much better known before long than he is at present. He evidently made a great impression on his audience at Wigmore Hall. He is that scarce commodity, a real lyric tenor. His production, and his style generally, suggest that he has trained in Italy. The tone is rather more open than is altogether liked here, and for that reason, and for another even more important—the security of the high tones—he will probably find it necessary to cover more than he is doing at present. But the voice is a good one: bright and ringing throughout its range and sufficiently powerful; and somehow Mr. Digney has got hold of the grand secret of the control of the breath, so that he sings easily, and can play, when he likes, with the longest phrases. At present he is still too conscious of the mechanism of singing and not conscious enough of what he sings, and he is too fond for some tastes of the catch in the breath that is known technically as the sob. But these and other mannerisms belong to a phase that will pass. Mr. Digney's destiny, no doubt, is the opera stage, and he should do well in that walk. All roads, however, are open to him.

MISS ELSIE HALL.

The pianoforte recital given at Steinway Hall by Miss Elsie Hall was productive of real pleasure. Her programme, apart from the Brahms "Handel" Variations and Fugue, was not specially ambitious, nor specially attractive—the Medtner "first performances" turned out to be but mildly interesting but, carried through, as it was, with conviction and a certain air of authority, it definitely established two points: that Miss Hall has an individual and well-founded conception of the music she undertakes to interpret, and that she uses very considerable technical skill to express that conception, and never with the object of dazzling by brilliant display. Her audience paid her the compliment of close attention, and rewarded her with applause so insistent that she was obliged to repeat several of the Liszt and Scriabine studies, as well as the Chopin Impromptu, which was most dexterously played.

MME. ADILA FACHIRI.

With each appearance in public, Mme. Adila Fachiri (Adila d'Aranyi) confirms her position among the first violinists of the day. After opening with Bach's concerto in A minor, at her recital in Wigmore Hall, she played the Delius concerto. The performance was a masterly one in every respect. The technical command and finish was remarkable, and even more satisfying still was the deep spiritual beauty underlying the playing. Shorn of its orchestral colouring, the concerto inevitably lost much of the effect intended by the composer, but Mr. Bertram Harrison, who played the piano transcription, did all that pianist could do to make the want less felt. Among the smaller pieces in Mme. Fachiri's programme was a new and picturesque little work, in MS., by Rebecca Clarke, entitled "Midsummer Moon." This made its mark at once, and will probably be in request among violinists.

MISS MAUD GRANTHAM.

At the Lyceum Club, Miss Maud Grantham, an elocutionist from Melbourne, gave a recital of "Alice in Wonderland." Miss Grantham has a good many of the qualities that go to make the complete story-teller; among them, a resonant voice that runs easily up and down a long scale, a wide-awake style, and, most important of all for the matter in hand, a lively sense of fun. The episodes of Alice's experiments in rapid growing and shrinking lost nothing in the telling. It was a pity so few children were there to be amused, but the Lyceum Club is hardly the home of juveniles. However, the grown-ups in the audience appeared to be enjoying themselves immensely. The recitalist apologised at the outset for having been obliged to "cut" Alice, so as to get her adventures into an hour, but the necessary mutilations had been carried out with so judicious a hand that even the most ardent worshipper at Lewis Carroll's shrine had little cause for grief.

CONCERT PARTIES ON TOUR.

APOLLO MINSTRELS.—May 26, Cinema, Axminster.
ARABIA.—May 26, Roath Park, Cardiff.
AU FAIT.—May 26, Cinema, Longford.
AVONMORE FOLLIES.—Esplanade Pav., Swanage (season).
BLUES, THE.—May 26, Café Dansant, Bedford.
BROCADE.—May 26, Pav., Sheerness.
BUBBLES.—May 26, Pav., Jesmond.
CABARET KIDS.—May 26, Pav., Melksham.
CABARET KITTENS.—May 26, Pier, St. Anne's; June 2, Leas Pavilion, Folkestone.
CHEERYBLES.—May 26, Bohemia, Broadstairs.
CLOWNS AND CURIOS.—May 26, Olympian Gardens, Rock Ferry.
CONCOCTIONS.—May 26, Royalty, Barrow; June 2, Rusholme Pav., Manchester.
CURIOS.—May 26, Olympian Gardens, Rock Ferry.
FANCY FAIR.—May 26, South Parade Pier, Southsea.
FARCE.—May 26, Corn Exchange, Chichester.
FRILLS AND FLOUNCES.—May 25, N.A.A.F. Theatres, Salisbury.
GIPSIES.—May 26, Derby.
LIVE WIRES.—May 26, Cinema, Blackfords, Cannock.
MAIDS AND MIDDIES.—May 26, Pal., Ibstock.
MASCOTS, THE.—May 26, Lyric, Hull.
MASKS AND FACES.—May 26, Leyton.
MERRYMAKERS, THE.—May 26, Parks, Glasgow.
MUSICAL COMEDY PLAYERS.—May 26, Hippo., Preston.
NOVELTY.—May 26, Clarence Pier, Southsea.
OPIEROS.—May 26, Hereford.
PATCHWORK.—Hastings (season).
PLEASURE.—May 26, Albert Hall, Stafford.
PRO RATAS.—May 26, Central Park, East Ham.
REVELS IN BOHEMIA.—May 26, Co-op. Hall, Bingley.
ROYAL ARCADIANS.—May 26, Emp., Glasgow.
ROYAL QUIXOTES.—May 26, Pier, Penarth; June 2, Empire, Abersychan.
SCOTTISH CLANS.—May 26, Hippo., Airdrie; June 2, Glasgow Parks.
SUPER-OPTIMISTS, THE.—May 26, O.H., Buxton.
SUPREMACY.—May 26, Coronet, Andover.
TONE.—May 26, Pier, Plymouth.
VAGABONDS.—May 26, Leas Pav., Folkestone.

MISS PHYLLIS HOLMAN.

It seldom happens that an entire recital is given "by request," although isolated instances appear in many a programme. A method which might very well result in a scheme none too balanced worked well enough in the case of Miss Phyllis Holman, whose audience had between them chosen a collection of songs—many of them among the elect of their kind—for her to sing at Steinway Hall. Possibly Miss Holman's own sense of artistic fitness might have dictated a change here and there. She was not quite at home with Mozart. Her method is scarcely best suited to the smoothness and the measured movement of the classical style. But Cyril Scott's "The Blackbird's Song" might have been written for her, so happily did the full-throated tones of her bright soprano suit the music. Miss Holman has a marked capacity for throwing herself entirely into every song she sings. She seems unconscious of her audience, and this absorption in her work lends attraction to her singing. She was assisted by Miss Sylvia De Gay, who played violin obbligati and solos, and by Mr. Adrian Holland, who accompanied at the piano.

MADAME DARNEY'S PUPILS.

More interest attached to the concert given by Mme. Darney's pupils at Æolian Hall than is usual with functions of the sort, by reason of several performances of singers who, emancipated from the studio, have already appeared in public as fully fledged artists. Miss Ivy Fennell-Williams and Miss Eva Scott-Thompson were of these. They were heard in duets, in which, it appears, they have won some success at various concerts. Their singing of Felix White's "Traveller's Joy" and Martin Shaw's "I Know a Bank" was certainly very pleasing. The voices blend well, and there was that unanimity of style that means so much in duet-singing. Both sang solos afterwards. Miss Scott-Thompson was successful in Meyerbeer's "Nobil Signor," managing her voice—a contralto of excellent quality—cleverly in the florid passages. An inclination to force in order to put out more power than nature can give must be put down to youthful exuberance. Experience will be her best teacher here. Miss Fennell-Williams has rather more to learn. Her soprano is less freely produced. There is some consequent hardness in the high tones, and the intonation is not always just. The voice, however, is a good one.

A HELP TO PIANISTS.

It is nearly a quarter of a century since Mr. Chas. A. Gillett founded his system of pianoforte tuition, which is essentially a logical and common-sense one. He has made a life-long study of the difficulties of pianists, and his aim has been to probe for means of clearing them away. There is nothing unorthodox about his methods, but they have proved so successful and practical that they have gained the high praise of many highly placed musicians, including doctors of music, bachelors of music, &c.

To-day his pianoforte school is a finishing ground for the ambitious pianist who would excel in technique, tone production and practically applied weight touch, and for some time Mr. Gillett has been teaching his method most successfully to advanced pianists by a course of correspondence lessons, each of which he personally supervises and advises on. These are arranged to suit the personal need of each student, and may be paid for by easy instalments where desired. A beginner's course is also a feature of the correspondence scheme. Fuller details of the system are announced on our front page.

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HUMOROUS SONGS AND DUETS.

Reynolds & Co.'s Publications.

Nelson Jackson's skit on Suburbia, "Our Refined Suburb," is very funny. Many humorous songs have to depend to a great extent on the powers of the singer, but even to read this one to yourself makes you laugh. Another song, one that does ask a good deal of the performer, who must be a bit of an actor as well, is Clifford Grey and Herbert Townsend's "If Life Were a Play." It shows you the sort of thing that might happen if we all bore in mind while about our daily business that "All the world's a stage," and took to playing our parts for all they were worth as melodrama. Among the other clever comic songs in this latest parcel from Reynolds & Co., 62a, Berners-st., is "When I Lie in Bed at Night" (sub-title: "I Count My Blessings"), by Robert Rutherford and Harold Arpthorp. There is humour in the idea of the father of a fractious infant who complains that he can't sleep at night being advised "to count his blessings" as a cure for insomnia. In a "mournful matrimonial lay," "Married," Jack Lamb writes from the point of view of the man who wishes he wasn't, and Harold Arpthorp, the composer, uses the tune of "Who Killed Cock Robin?" with comical effect. W. S. Frank and Frank S. Wilcock's "A Political Meeting" fits a series of lively election incidents to half a score of familiar melodies, old and new. In "Some Girl—Gee Whiz!" the same writers are responsible for a humorous skit on the type of song sung by the lover who insists on describing in detail his sweetheart's beauties and virtues. One of two musical monologues, "Aren't Men Funny?" is, of course, meant for comediennes. It sizes up the male sex, with special attention to the deficiencies thereof, and then decides that after all its members can't be done without. The other, "I Wonder Why?" by James Hunter (who performs it) and Charles J. Winter, is the musing soliloquy of a proud father who is "wrapt up" in his youngster. The words have a touch of sincere feeling in them that gets home. W. S. Frank and Frank S. Wilcock's "An Extempore Duet" (for two gents or lady and gent), is a cleverly written example of the making-it-up-as-you-go-along sort of thing. It is broadly funny—an excellent number for concert parties. Another duet (for lady and gent.) is Alec McGill's "In Our Bungalow" (performed by him and Gwennie Vaughan), a comic discussion on furnishing at Woolworth's at sixpence per article. Inspiration for Graham Squiers, Georgie Wood, and Fred Cecil's "Little Piggies," "The Kiddies' Broadcasting Song," came from the B.B.C.'s "Kiddies' Corners." It is dedicated, by permission, to all the "aunties" and "uncles," and "kiddies."

PATRIOTIC CHORUS SONG.

"England! Land of the Free!" is the title of a patriotic song which Dr. Charles Harriss, the conductor of the massed choir at Wembley, has composed specially for performance at the Stadium concerts. To hear 10,000 voices lifted up in that broad, swinging, march-like melody of the chorus, should prove an experience worth having. To join in oneself, as most of the 100,000 strong audience the Stadium holds, are pretty sure to do, for the tune gets hold of you straight away, will be a better one still. Dudley Beresford's words are a good deal less open to criticism on the score of "jingoism" than those of patriotic songs usually are. Ascherberg, Hopwood & Crew, Ltd., publish the song at 1s. net.

KNELLER HALL.

The report of the Committee of Selection on the results of this year's competition at Kneller Hall is as follows:—"We have examined the scores of ten original compositions for military band sent in. Once more we have to express regret that some of our representative English composers have not seen their way to help on this praiseworthy effort to improve the standard of military band music by entering the competition. The only work chosen in a Suite de Ballet, 'The Moon Fay,' by F. W. Moreton, Mus.Bac., of Devonport, which shows considerable fancy and is well scored. The others submitted, although in some cases commendable in a certain degree, are not up to the required standard. A useful hint to future entrants is, that in scoring for military bands, it is well to remember that they usually perform in the open air.—J. E. Adkins, Mus.Bac., P. S. G. O'Donnell, Director of Music, Royal Marines."

The Council of the Royal College of Music are entertaining Sir Ernest Palmer at dinner in the College on June 19, to celebrate the coming of age of the Patrons' Fund, which was founded by Sir Ernest for the benefit of British music and musicians. After the dinner a great reception will be held in the Prince Consort-road Hall, "to meet Sir Ernest and Lady Palmer." In the morning of the same day a Fund rehearsal for conductors and executants, free to the public, takes place at the College at 10 a.m.

The Strolling Players Amateur Orchestral Society are to give an extra concert this season at Queen's Hall to-morrow night as a testimonial to their conductor, Joseph Ivimey. The programme includes Edward German's Theme and Six Diversions, the "Mastersingers" overture and Mendelssohn's "Fingal's Cave." William Murdoch, who, like the singers of the occasion, Marguerite Nielka and John Coates, has generously offered his services, will be the soloist in Grieg's pianoforte Concerto.

Mr. Jan Hurst, the musical director of the Bath Pump Room, has left Bath for a short holiday at Ilfracombe before taking up his summer engagement at Blackpool. Mr. Jan Hurst has again been invited by the Bath Corporation to return to the Pump Room for next season, and from rumours already afloat the number of musicians under his baton may be increased.

Mr. Fred Dunworth, for the last three seasons the accompanist of the Bath Pump Room municipal concerts, has secured a permanent engagement at Blackpool.

Mme. Galli-Curci, the world-famous prima donna, will sing at the Alexandra Palace on Saturday, November 22. This will be her only London appearance apart from the Albert Hall.

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FROCKS AND FANCIES.

Shingled or Bobbed?—Coloured or Plain?—and the Punchbowl Answer—Hats for Lace Frocks—When (if ever) you Bathe in the Sea!—All about Sunshades.

Norah Blaney and Gwen Farrar's song in the "Punchbowl," "Shall I Have It Bobbed or Shingled?" sums up the principal topic at every lunch table at the moment—bobbed girls are continually wondering whether they shall have it shingled, and there must be enough hair cut off in London weekly to keep us all supplied with wigs for years to come! That, of course, will be the solution of our difficulty when shingling goes out of fashion. We shall have to wear wigs while it is growing, and take sun baths and electric friction to make it grow as fast as possible. Shingling *is* fascinating.

Another Problem.

Another problem of the moment is shall we be coloured or plain, so to speak? And the last-act dresses of "The Punchbowl" will delight those who don't care for much-coloured frocks. All the principals wear black or white, or both, and I admit they really are a very potent argument in favour of the magpie frock! Marjorie Spiers had a particularly pretty white satin tunic frock decorated with circles and ovals of black jet and diamante over a black underskirt, with about a foot of hem showing and two wide loops of black satin falling from the hips, but only about half-way to the edge of the tunic.

Black Satin.

With the warm weather of last week out came the new black satin suits—there were jumper suits and suits with three-quarter coats, and suits frankly tailored with a slight waist and a flaring skirt to the coat, and most of them worn with little white silk vests with black satin buttons and white collars and cuffs.

Lace.

All-lace frocks are being shown now for the races. The most popular seems to be either needleroun lace or a very much bepatterned thicker lace which hardly shows the foundation of the frock through it at all. I saw a delightful frock of this type at Peter Robinson's last week over a brown crêpe de chine, which had attractive brown net sleeves edged with a double ruching of the crêpe de chine and a fan of brown crêpe de chine with long ends poised on the hip. These ends were fringed with stripped ostrich feather, and a little lace cape had an edging of the same. It was only thirteen guineas, too!

Hats.

You do want to choose a hat carefully to wear with a lace frock, remember! It must carry out the lightness of the gown. That's why I don't think Bangkok ever looks nice with lace, but crinolines are quite ideal, and when the lace is trimmed, as it most usually is with feather, a good crinoline hat with some good feather trimming on it goes well. Even Royalty is succumbing to feathers worn in the new way, and Princess Arthur of Connaught, at a charity matinée last week, was wearing a black hat with an enormous ostrich feather which trailed right down on her shoulder, with the stem sticking defiantly a little above the crown.

The Right Hat!

Miss Helen Ferrers always knows all there is to know about clothes, and I loved her closely-fitting hat with its brown chiffon scarf which she wore with a coat-frock of brown when she had to be the very superior wife in "The Tropic Line," Noel Shammon's debatable play at the Everyman Theatre. The post-war girl had a nice taste in frocks—there was at least one pre-war play, by the way, in which the girl refused to marry the father of her child because she didn't love him any more—one of them was in the new organdie, the Swiss kind which is warranted to wash and keep its finish, and was made in shades of pink and mauve, while her evening frock of sky-blue taffetas and silver lace had mauve pipings. Miss Mary Forbes' cornflower-blue gown with fluted skirt, which she wore under a black satin wrap-over coat, was very attractive.

The Picturesque.

There's one thing about the picture frock, it doesn't date, and after the Royalties had gone home from the big ball at Eresby House the other night I noticed that Lady Ancaster slipped upstairs and got rid of her long sheath frock of green and silver, with which she wore a wonderful diamond and emerald fillet around her shingled head, and came down in a very picturesque frock with slightly panniered skirt of coarse gold lace with enormous red silk flowers embroidered on it, and a black-fringed shawl with red flowers to match all over it. There were several girls in picture-frocks at this dance, and once again nine-tenths of the women seemed to be in pink, but without giving any impression of sameness because there are so many pinks nowadays.

Bathing Accessories.

If you happen to be going on tour round the coast, don't forget that the success of a bathing-dress now depends less on it than on its accessories. You must have several satin squares so that you can cover your rubber helmet with a different one every day, unless there is any reason why you want to be picked out from the crowd by your bobbing head! Two or three pairs of crêpe shoes to match the headdresses are inevitable, and as they are only 5s. 11d. a pair now the outlay need not be enormous. Some bathwraps are as elaborate as an opera cloak; but, as a matter of fact, a wrap of Turkish or Terry towelling can easily be decorated by some sort of applique—figures or patterns, as you please—and stitched on ever so roughly with woollen blanket stitch. A good many of the taffetas bathing suits have woollen swimmers underneath of some vivid hue, and a good deal of the bodice is merely a lattice work of taffetas which shows the swimmer through.

Sunshades and—

Although some people will insist that a sunshade and a parasol are one and the same thing, I beg to differ. A sunshade to me is a thing which really keeps off the sun—a thing of utility rather than effect. Some of those which I have seen and which may be put into the first class are those real Japanese paper ones which are made in delicious colours with such charming designs upon them, and which are not only useful for shading the eyes from the sun, but which will do as well as any umbrella in a sharp shower of rain. But is paper watertight? you will ask. This particular paper is, because it is varnished with some waterproof varnish. As they only cost 15s. 11d. they are not an extravagance. Then there are the cretonne ones lined with soft, soothing green, and those which look for all the world like a coloured hanky stretched across a wire frame and knotted at the four corners. An effective asset to the summer frocks of the modern shingled miss!

Parasols.

Now the things I call parasols are things of fluff and chiffon—those flimsy transparencies which look so pretty, but which are so impractical and so expensive. There are black-lined white chiffon ones, queerly shaped like a pagoda or like your grandmamma's carriage parasol, which was put up to shield her from the sun a good sixty or seventy years ago! Ostrich-fringed and hand-painted ones come into this category, and I have seen a curious black transparent parasol which had hundreds and hundreds of little white chiffon tongues of different lengths hanging from it in the inside. This made it look like a flower with many petals when it was opened, and gave rather a pretty effect hanging over the head of its owner.

AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENT.)

JOHANNESBURG, April 25, 1924.—Maurice Moscovitch scored another big success at His Majesty's (African Theatres) with Dorothy Brandon's moving play, "The Outsider." The part of Anton Ragatzy suits him admirably, and he is able to give full play to his emotional genius. He is ably supported by George Zucco (Sir Nathan), H. Mackenzie Rogan (Sir Montagu), Cyril Nash (Frederick Ladd), Basil Bowen (Helmore), Stanley Drewitt (Sturdee), Natalie Moya (Mme. Klost), Julie Kean (Pritchard), and Nat Madison (Basil).

Side by side with the genius of Moscovitch must be placed the wonderful acting of Jane Wood as Lalage. Hers was a poignant study of thwarted womanhood that rose to the greatest heights of dramatic art.

The play was ably produced by Stanley Drewitt, and the mounting and setting left nothing to be desired.

Next week the company play Pretoria with "The Merchant" and "The Outsider."

"Brighter London."

On Monday Philip D. Levard's production of the new Empire super-revue, "Brighter London" was given to a crowded audience, and there have been packed houses ever since. The revue is one of the brightest that we have yet had, and the mounting, costumes and scenery are a riot of colour, and a real artistic achievement. Acted by an excellent company, including Victor Crawford, the irresistible comedian; Jean Andrews, Renee Sutton, Arda Kaye, Vivien Tarlleus, Hal Gordon, Gordon James, Alex Haviland, and a host of others, "Brighter London" has done much to remove the spirit of depression and the worry of the elections. The new beauty chorus and the Eight Empire Girls are a feast for the eye. Mr. Levard and the African Theatres are to be con-

(*Continued on col.* 6.)

ACTORS' CHURCH UNION.

ANNUAL GENERAL MEETING.

There was a large attendance at the twenty-fifth anniversary meeting of the Actors' Church Union, held at the New Theatre on Tuesday afternoon of last week. Dr. Talbot (late Bishop of Winchester) presided, and among those present were Miss Sybil Thorndike, Mrs. Kendal, Miss Italia Conti, Miss Phyllis Broughton, Miss Katherine Alcock, Mr. George Arliss, and Miss Sheila Kaye Smith.

The proceedings opened with a short musical sketch, "In Grand Opera Comique," given by Miss Cecilia Twyford and Mr. Dewey Gibson. Songs were also rendered by Mr. John Turner and Miss Dorothy Coltson.

The Rev. Donald Hole, hon. secretary, proceeded to give a summary of the annual report. The outstanding event of the past year had been the opening of the War Memorial Hostel for the children of touring actors, at 81, Sinclair-road, West Kensington. The Union had been encouraged very much by a generous subscription of £113 from the Wolves, who had contributed £50 to the general fund in recognition of the A.C.U.'s chaplains in the provinces. There had been a small but satisfactory increase in the income of £60, and the membership had also increased. A branch of the Union was being established in Australia, with the Bishop of Melbourne as president. No fewer than 1,000 new addresses had been added to the Lodgings List. The reports received from the chaplains in various parts of the country were most encouraging; and he had pleasure in announcing that Mr. George Arliss and Mr. Dennis Eadie had become vice-presidents of the Union.

The chairman next addressed the meeting, and drew a contrast between the position of the Union to-day and its position when it was started a quarter of a century ago. Then the members of the profession looked at them very keenly and sharply to see whether they were realities or merely humbugs. It was an immense satisfaction to him to see how the Union had commended itself to the profession and the public. He could commend to newcomers that organisation, which was all alive, which had a work to do, which had faith behind it, and which had charity, not in the somewhat degraded sense in which the word was sometimes used, but in its true character and noble sense, as the inspiration of what it did. The speaker referred to the services which had been rendered to the Union by the chairman of the Council, the Bishop of Willesden, the Rev. Donald Hole, and the assistant hon. secretary, the Rev. W. Evelyn Kingsbury. Letters addressed to him had been received from Mr. Cyril Maude and Mr. Ben Greet, expressing regret that they were unable to attend the meeting.

Miss Italia Conti spoke on the education and training of children on the stage, calling special attention to the practical help afforded by the A.C.U., not only in house shelter, but also in mind and soul shelter. The position of the travelling child to-day was infinitely better now than in the old days, when there was no protection for the boy and girl of over fourteen who might be thrown together on tour. It was here that the A.C.U. came in. If minors were compelled to leave home in order to earn their living, they should at least be given the equivalent of home protection while on tour.

Miss Katherine Alcock gave an interesting account of her experiences while on a recent tour in South Africa; and the Rev. Preb. Stancomb (senior chaplain Bristol Branch) described the work of a provincial chaplain and the Bristol Branch Christmas party, at which, he stated, 150 travelling actors were entertained last year.

Miss Sheila Kaye Smith, speaking on "The Drama and Nature," said that there was no false comparison easier to make than one between art and nature. It was just as sensible to compare eating with food or a horse with riding, for art was the use they made of nature. She went on to point out that the services of the Church were dramatic acts, and that religion expressed itself dramatically. Our earliest drama was connected with religion, and it might be said in a manner of speaking that the actor was a priest because he expressed that something which was latent in us all. Every artist was perhaps a priest, but with the actor there was also the attraction and charm of personality.

Miss Sybil Thorndike spoke of the great want which had been supplied by the new Hostel for the children of touring actors. The parting of parents from their children was always painful, but it lessened the pain considerably to know that they were being properly cared for.

A collection was made by Miss Phyllis Broughton, and the meeting closed with a vote of thanks to the chairman and others, which was proposed by Mr. George Arliss and seconded by the Bishop of Willesden.

WAR MEMORIAL HOSTEL.

Opening Ceremony.

The formal opening of this Hostel, which is situated at 81, Sinclair-road, Kensington, and is for the children of touring actors, took place on the afternoon of Thursday last. Here, for a payment of 15s. a week, they have some equivalent for the home life their parents cannot, under the special circumstances of their work, ordinarily provide. The formal opening has been deferred some months in order that the visitors who attended it might not find only an empty house. The Hostel already contains a dozen children—eight boys and four girls—who attend St. John the Baptist's Church, Holland-road, and a local elementary or private school, as their parents prefer. The accommodation has purposely been limited to not more than sixteen children, or, with the staff, a family of just under twenty in number. The rooms are spacious, lofty, and well-lighted, and no effort has been spared to give them a homely, comfortable appearance. There is also at the back a small garden.

The visitors to the Hostel on Thursday inspected the various apartments and satisfied themselves that the premises were well suited for the purpose to which they have now been put.

The President (Bishop Talbot, late of Winchester), who was in full canonicals, accompanied by the Bishop of Willesden and other clergy, held a brief service, and solemnly blessed each apartment, from the little chapel on the third floor to the basement, thence proceeding to a marquee erected in the garden, where the guests were assembled, and tea was provided for them, some of the ladies acting as waitresses.

Amongst those present were the Misses Julia Neilson, Sybil Thorndike, Italia Conti, Lillian Baylis, Kitty Loftus, Freda and Zelda Jensen, Lottie Albert, Florence Brandon, Angela Pickering, Marie Ault, Mrs. Edward Compton, Mrs. Chas. Coborn, the Rev. W. Evelyn Kingsbury (assistant hon. sec.), Messrs. Ben Webster, Fewlass Llewellyn, Kenneth Barnes, H. Scutchard, C. Douglas Stuart, Arthur Lamprere, and M. St. Clair Thompson.

Bishop Talbot, in the course of a brief address, said that very few words from him were needed, because he believed that everyone present knew what the Church Union was about, and was interested in it, but he should like to take the opportunity of saying what he thought ought to be known about the creation of that work. It had not been a sudden impulse, or due to any one individual, although they had been helped by the generosity of Mr. C. B. Cochran. It had been a work quietly projected, and inspired in the truest sense by the spirit of religion. Was it necessary that he should say anything about the necessity, the beauty, and the importance of that work? Those who pondered at all upon modern life and its complications knew the difficulties under which the religious life must be carried through by those engaged in certain callings or occupations which were entirely absorbing, and not subject to the regularity of most other callings. Those who pondered upon this phase of modern life would see what an immense appeal it made to those belonging to the Christian community. There had been abundant proof in the Actors' Church Union how much religious spirit there existed in the theatrical profession. It was a blessed thing for the actor and actress to know there was a nice home where they could safely leave their children. When a father or mother went into the provinces on tour, what could they do with their children? He believed it was a pathetic and sometimes even a terrible position for them, but in the Hostel now formally opened the boys and girls could be placed under Christian influence and care, which, however, did not shut them off from their parents, who could at any time come and see them, or take them away. In conclusion, the Bishop appealed for their prayers and sympathy for the excellent work that was being carried on there.

The Bishop of Willesden expressed the thanks of those present to Bishop Talbot for his attendance, and also made reference to the work of the Rev. W. Evelyn Kingsbury, whom he described as a "great gift to the A.C.U." With regard to the Hostel, there had been immense difficulties to face, one of the principal being to find suitable premises. The ladies connected with the Union had examined 113 houses before they found the one selected. It was the first Hostel of the kind, but they hoped in time to have in all the large towns hostels as good as the one which had been formally opened that afternoon.

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(*Continued from col.* 3.)

gratulated. The "Brighter Shakespeare," "Jackdaw of Rheims," "Shawls," "The Piano Next Door" and "The Bat and the Canary" scenes will long remain in the memory of local playgoers.

Thurston Hall.

Opening at His Majesty's (African Theatres) on Monday next are Thurston Hall and company, including Zillah Bateman, Gladys Webster, Arthur Bawtree, Patrick Ludlow, War McAllister, Lawrence Albert, Gwynedd Vernon and J. R. Cunningham. The opening play is "The Broken Wing," and all Johannesburg is agog to see it.

George Relph.

George Relph and company, who have been doing very well on tour, will shortly return to Johannesburg with "Havoc" and "The Green Goddess."

At the Orpheum (African Theatres) Eileen and Marjorie and Pringle and Alma are the artists, whilst the feature film is "Cappy Ricks," with Thos. Meighan.

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WEDNESDAY, MAY 28, 1924.

OPERA FOR THE PEOPLE.

THE project for the establishment of a National Opera House outlined by MR. ISIDORE DE LARA at the St. Martin's Theatre on Thursday, and fully reported elsewhere in this issue, deserves to succeed by virtue of its boldness. MR. DE LARA has set out to raise £2,000,000 for the purpose of building a theatre to hold 4,000 people, and to be devoted to the purposes of a National Opera House. He wants first to raise £10,000 for propaganda purposes by means of the sale of private boxes at £500, to become the property of the purchasers in perpetuity. The scheme is a comprehensive one, for people are to be permitted to subscribe one pound, and will thus become shareholders in the concern. The prices of admission are not to exceed 5s. and to be as low as 1s., thus bringing opera within the means of the slenderest purses. And for these prices works are to be presented on the highest scale of excellence, rendered by the most capable singers and mounted in the best fashion.

A Bold Enterprise.

We take it for granted that MR. DE LARA has worked out his scheme and found it economically sound. The £2,000,000 which he is out to raise will build the theatre and supply the groundwork for his undertaking. What remains afterwards is to ensure that the performances will draw approximately 4,000 people nightly. MR. C. B. COCHRAN declares that only 10 per cent. of the British population are regular theatre-goers; can it be hoped that a sufficient proportion of the remaining 90 per cent. are potential opera-goers? MR. DE LARA despairs of the future of opera so far as the moneyed classes are concerned, and pins his faith to the masses. Whenever opera is given it is the cheaper seats that are invariably filled. The taste for music among the people has increased enormously, and he thinks the people to-day are craving for opera. He might be well justified in his opinion. A quarter of a century ago the Standard Theatre, in Shoreditch, used to run a six weeks' season of opera in English with a travelling company, and the theatre was crowded nightly; to-day, at the "Old Vic.," situated in one of the poorest quarters of London, several nights a week are devoted to opera with the same gratifying result. If the works of the greatest composers were presented with all the excellence that MR. DE LARA suggests, there might be no limits to what could be achieved. But many schemes have been tried and failed, and one eminent impresario declared only a year ago that opera in this country had had the "grandest funeral history had known."

National Apathy.

The one thing that amazes the foreigner, no less than the Britisher himself, is the fact that the nation possesses no municipal opera house or theatre. It cannot be urged that no opportunities have been given to the Government for its co-operation. Some years ago, we recall, MR. CHARLES MANNERS, the head of the Moody-Manners Opera Company, formulated a proposal by which, if our memory does not deceive us, he offered to give his services, his repertoire and his scenery free if the State would provide and maintain a building for the performances, but he received no encouragement whatever. MR. DE LARA does not at present appear to be asking for any municipal aid; he relies entirely upon the public for support.

The progress made by music among the masses has a striking illustration in the way that operatic selections are received at the variety theatres. There is an average of at least two acts of which music is the basis in every programme, supplied by artists of operatic reputation, and it is no uncommon occurrence to find an organ recital "topping the bill" at London and provincial Empires and Palaces.

It is as much towards the cultivation of native talent as for giving opportunities for it to be heard that MR. DE LARA'S scheme is aimed. He contends that there are as good voices in the country as ever were heard on the Continent, and that in many cases English artists go abroad to get that recognition which is denied them in their own country. Under his scheme talented vocalists would get that training and environment best designed to cultivate their gifts and thus enable them to compete successfully with artists from other lands.

It is difficult to estimate the measure of success which will attend MR. DE LARA'S scheme; undoubtedly a box in perpetuity for grand opera should provide an investment sufficiently remunerative to attract the keenest buyer. What, however, is certain is that there is a wide field for his enterprise, and that if his plans bear fruit he will not only win the gratitude of the people but will shame the State into a realisation of their responsibilities towards the claims of music and the drama.

WHY I LIKE REVUE.

By CLARICE MAYNE.

Yes, I am back again in revue; back again to my little theatre—the Vaudeville—just for a few weeks.

I have had to put off music hall contracts to do this, but I really thought I would like to play once again at the Vaudeville, the last occasion being in "Snap," in 1922. I had to leave that revue to go into the Hippodrome pantomime.

Never, however, have I learned a big part so quickly as my present one. I only began to learn it a few days before I had to appear, and throughout my rehearsals I had also to work two shows a day, and now that I have got over the anxious period, so to speak, and have settled down to my new part, I must say I really love it.

In many ways I love revue. I like being with the same people throughout a show—with a happy crowd like we have at the Vaudeville, with Stanley Lupino and the rest of them. I love an intimate show. I love a small theatre where we can all be natural, where we can speak in natural voices. This is my type of work—character work—and I like it.

In fact, I like to play almost every kind of part. I am keen on going into straight comedy work of the Marie Tempest type. This appeals to me because I like to think that I can act.

Revue teaches one every type of acting. It teaches one musical work, straight stuff, comedy; in fact, everything that matters. This goes to show that revue tends to make an artist versatile. And versatility, as we know, is a wonderful asset.

Another great asset in a West End revue is the knowledge of how to dress well. I think audiences like to see women nicely dressed. In fact, I am sure that this is so. I often receive letters from people—from men particularly—in different parts of the country, asking me to describe the latest dress I am wearing, and I generally reply by sending a photograph, if I have one.

Women like looking at well-dressed men, and I do not think that, on the whole, they are jealous of other women who are nicely dressed. Quite a lot of ideas of dress come from the women of the stage. If actresses did not dress well they would have no followers.

I make twelve changes of dress in "Puppets," and never before have I had to make them so quickly. Generally I have not made up for my "imitations"; I have gone on the stage, and without the help of other than ordinary clothes or make-up, impersonated my characters. But in my present show I put on the clothes and the make-ups of the characters I represent. I like this quick-changing business, because it is interesting to see yourself looking like the persons you are to represent.

[Photo, Janet Jevons.
MISS CLARICE MAYNE.

I love revue because it keeps you energetic, it keeps you fit. You haven't time to be lazy—the only time I sit down is when I have to put a fresh make-up on. The work is very different from pantomime. I have never played anything but principal boy in pantomime—I try to act and look like a boy—but in my present show I play women's characters. I have a lot of comedy and character work to do—quite a change from being principal boy. Some people do not seem to get out of their character. They play the same type of part over and over again. That is a mistake.

As to pantomime, let me say that I am this year to appear at the Theatre Royal, Birmingham. This will be my fourth appearance at that theatre. Previously I have had Billy Merson there with me; but this year he will not be able to partner me. I love to work with big comedians like Billy Merson and Stanley Lupino.

THE DRAMA IN AMERICA.

Lew Fields in "The Melody Man"—"Plain Jane"—The Dramatists' League—Equity and the Managers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 17.—Lew Fields is appearing at the Ritz Theatre in a three-act comedy by Herbert Richard Lorenz, entitled "The Melody Man." Its theme may be said to be symphonic melody versus rag-time. In Germany Franz Henkel (Mr. Fields) had won fame as the author of "The Dresden Symphony," but he was forced to flee to America as the result of a shooting affray brought about by the misconduct of his wife. Henkel finds employment in Tin-Pan Alley, as the music publishers' quarter is called, and discovers the melody of his famous symphony doing duty in the latest popular dance tune, "Moonlight Mammy." In using the idea of the stolen melody, the author has written a first act that is extremely realistic and amusing. The scene represents the office of a music publisher with a gabby vaudeville team rehearsing a new act and a zealous young composer "lifting" melodies. In this nerve-racking environment the old musician arranges orchestra scores for vaudeville acts, and in the same frantic atmosphere works his beautiful daughter Elsa. Trouble threatens when the rag-time composer, who has stolen the old man's melody, tries to annex his daughter also. In fact, there are moments when Henkel seems destined to lose both his music and his child, but things right themselves in the end. In showing the humorous side of the character he represents, Mr. Fields is as amusing as ever, and easily maintains his old-time popularity. Sam White, as a cheap vaudeville actor, makes a hit, and Betty Weston is an attractive Elsa.

"Plain Jane."

This two-act musical comedy has scored a success at the New Amsterdam Theatre. The book is by Phil Cook and McElbert Moore, and the music by Tom Johnstone. The heroine, Jane Lee, is a sort of Cinderella who lives in an attic and who invents a rag doll that starts her on the road to success. Plain Jane is the name bestowed upon the doll by Kid McGuire, a prize-fight promoter. The piece is a typical summer show, in which nearly everybody dances. The second act is enlivened by a prize fight. Joe Laurie, junr., as Kid McGuire, is very funny.

Gilbert Miller has just returned from abroad with several new plays that will be produced here. They include "The Roman Feast," by Ferenc Molnar, author of "The Swan," which is still one of the big successes of the season; "The High 'C,'" by Ernest Vajda, and a new comedy called "Grounds for Divorce."

Bertha Kalish is appearing at the Frazee Theatre as Miriam Friedlander in "The Kreutzer Sonata," a drama in four acts, by Jacob Gordui, adapted by Langdon Mitchell. Miriam is a Russian Jewess who loves a Christian officer, and who, after his suicide, is hastily married to another for the sake of her coming child. When, some years later, there develops a love affair between her husband and her younger sister, she kills them both. The final curtain finds her raving mad.

The Dramatists' League, Incorporated, composed of six American dramatists, has been organised to produce the plays of these writers which managers have not accepted. Owen Davis, James Forbes, William Anthony McGuire, Cosmo Hamilton, Arthur Richman and Edward Childs Carpenter are the six dramatists. Everyone has at least one successful play to his credit. Davis won a Pulitzer Prize with "Ice Bound," Forbes wrote "The Famous Mrs. Fair," one of the best and truest comedies of American life; McGuire gained widespread popular success with "Six Cylinder Love," and Hamilton had the same fortunate experience with "Scandal." Richman and Carpenter fared well with "The Awful Truth" and "The Cinderella Man." At the Bijou Theatre "The Goose Hangs High," produced by the new organisation, has proved a success.

A dramatisation of Robert Keable's story, "Simon Called Peter," was produced recently in Chicago. The play is in seven scenes, and was written by Edward Knoblock and Jules Echert Goodman.

(*Continued at foot of next col.*)

THE PLAY IN PARIS.

Royal Dressmaker Saves Customer—Russian Refugees as Cabaret Keepers—Coquettist Comedy at the Gymnase—Florian Resuscitated.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—M. Mariotte, the composer of a musical version of Oscar Wilde's "Salomé," is also responsible for the three-act musical comedy, "Leontine Sœurs," presented on Tuesday at the Trianon by M. Masson. A. Acremont has furnished an amusing book. An opera-comique monarch is expecting his daughter, whom conspirators have arranged to kidnap. A little Parisian dressmaker, Henriette, is induced to impersonate the princess and thereby throw the wicked plotters off the scent. Henriette goes to Venice, where a couple of millionaires pay suit to the pseudo-princess, but a devoted gondolier appeals to her more. When the princess has reached home safely, Henriette resumes her natural status and accepts an offer of marriage from a humble boatman. The music is dainty, but hardly sufficiently lively for the theme. The production, by Leon Joubert, is agreeable, with Marcelle Evrard as the dressmaker, René Rudeau as the gondolier, and Felix Galipaux as the chief conspirator.

"La Grande Duchesse et le Garcon d'Etage."

A. Savoir (who gave us "Bluebeard's Eighth Wife") has written another three-act comedy for the inauguration of the new playhouse, the Theatre de l'Avenue (formerly the Imperial, Rue du Colisée), under the direction of M. Dupont and H. Collen. "La Grande Duchesse et le Garcon d'étage" is up to date, and deals with some aristocratic Russian refugees. The Grande Duchesse Xenis is living in Switzerland with her family. Jules, the young waiter of the hotel who attends to them, has fallen in love with Xenis, and secretly pays the debts of the royal party. The haughty duchess is humiliated when she discovers the devotion of the young man, but is unable to dismiss him because Jules is the son of the owner and is serving his apprenticeship. She cannot leave, for she owes a big bill for hotel accommodation. Jules' devotion has its reward when Xenis allows him to take her in his arms. To be worthy of her noble birth Jules buys a title in the Serbian army. But the Grand Duchess is opposed to a union with a hotel-keeper's son. Xenis opens a cabaret, and in the last act we see her as manageress, with the grand dukes in menial positions. When the unhappy Jules reappears Xenis takes pity on him and rests in his strong arms once more. Features of this diverting comedy are the fine acting of Jules Berry as the waiter and Charlotte Lyses as the impecunious Grande Duchesse.

"La Sonate à Kreutzer."

A. Savoir, in collaboration with F. Noziere, is also adaptor of a dramatic version of Leon Tolstoi's "Kreutzer Sonata," first produced here about fourteen years ago. It has now been revived at the Maison de l'Œuvre, with Arquilliere as Poztnicheff, the jealous husband, who strangles his untruthful wife Laura (played by Suzy Prim), and Lugné Poe in the rôle of Troukatchevski, the musician with whom the faithless woman carries on to spite her husband.

"Si je voulais."

The new three-act comedy, "Si je voulais," given at the Gymnase, is a charming story. Philip and Germaine live happily in their country mansion, until Marcelle arrives. Her hostess reproaches her for her past frivolities, whereupon Marcelle declares she is not alone guilty, as men will insist on making love to her. Germaine reflects that if she liked she could make herself as desirable as any other woman, and she is determined to receive more than passing notice in future. Her easy-going husband fails to remark the amorous advances of his own wife. She becomes coquettish, discontented, and ultimately Philip detects her kissing one of his friends. He decides to leave her, but in a final interview he reads innocence and truth in her eyes, and they become reconciled. Victor Boucher as Philip, and Marthe Regnier as his coquettish spouse, with the others of the cast, were accorded a good reception.

"La Bonne Mère."

This short chef d'œuvre of Florian, one of the 18th century dramatists, was revived at last Thursday's classical matinées of the Comédie Française. In one act Florian describes a conceited city puppy courting a country lass for the sake of her dowry, and distracting the girl's affection for a clumsy yokel. The girl's mother proves she is a "bonne mère" by enticing the townsman to declare his passion and thus opening the daughter's eyes to the true character of her money-seeking suitor. The former fiancé regains the girl's respect and hand before he leaves for the wars. This latter rôle was played by Berthe Bovy, and Pierre Bertin amused in the character of the 18th century lady-killer.

"Mon Homme."

Mme. Cora Laparcerie, having finished with the Theatre Mogador, opened at the Scala (the Paris one) in a revival of A. Picard and F. Carco's three-act melodrama, "Mon Homme," created at the Renaissance. It is rumoured that Leon Volterra, manager of the Casino de Paris, is taking over the Mogador.

(*Continued from preceding col.*)

"Dancing Mothers" is the title of a play written by Edgar Selwyn and Edmund Goulding, produced last week in Washington. The central character is a wife who becomes a flirting masquerader in order to teach her daughter and husband a well-needed lesson.

Equity and the Managers.

With the signing of the peace agreement between the Actors' Equity Association and the group of managers organised under the name of the Managers' Protective Association, speculation on Broadway has turned to the continuing impasse between Equity and the managers who have refused to sign the agreement. The latter group has at present ten productions running in New York, and it is against these ten that the actors will call their strike on June 1. The Equity players employed in the productions have been instructed to give to their respective managers to-night a formal two-weeks' notice of closing. The agreement that has just been signed provides that 80 per cent. of all casts controlled by the Managers' Protective Association must be members in good standing of Equity, and 20 per cent. composed of Fidelity members or independents. The unusual feature is that the 20 per cent. cannot contain Equity delinquents or ex-Equity players who were dropped or expelled, and that before any first rehearsal all independents in the companies must pay into the Equity treasury a sum equal to the initiation fee and dues of Equity, and must continue thereafter to pay the amounts which Equity members pay. Members of the Actors' Fidelity League in good standing on September 1, 1923, are exempted from this payment. The managers are to see to the enforcing of this provision.

At a meeting of the executive committee of the Producing Managers' Association, the members of the Association who have formed the new Managers' Protective Association were cited to appear in answer to certain charges at a meeting which has been called by Sam H. Harris for the afternoon of May 26. The charges alleged that the action of these managers was contrary to a rule and regulation adopted by the Association, and it is understood that this is an initial step in a move to expel those managers who have signed the agreement with Equity.

The chief point of interest in the quarrel is the fact that there is between $100,000 and $150,000 in the treasury of the M.P.A. This has been paid in as dues by all the members. If the insurgent group of managers is simply expelled from the Association they will lose the sum which they have paid into the treasury, amounting in the aggregate to more than $50,000.

The grounds on which the charges are to be brought against the group of managers in the new association are understood to have arisen from the fact that the M.P.A. voted against the proposition offered by the Actors' Equity which the M.P.A. later accepted. Hence it is contended that these members of the M.P.A. were acting directly contrary to the majority sentiment of the Association as expressed in its vote.

"The Bride."

NEW YORK, May 10.—Miss Peggy Wood, who delighted us in "Maytime" and maintained her popularity in "The Clinging Vine," has forsaken musical comedy for the nonce and is appearing in the above-named play by Stuart Olivier at the Thirty-ninth-street Theatre. There are two wealthy bachelors who dwell in Washington-square. One of them is immersed in the biology of the jellyfish and the other is a collector of pigeon's blood rubies. Neither of them has ever been kissed, for they are dreadfully self-centred, and all the plans of a sentimental aunt to find a wife for each of them have come to nothing. Into their cosy quarters, by way of the roof, comes a lovely intruder in white lace and orange blossoms. From the moment of her arrival things begin to happen. The rubies are stolen, several persons are roughly handled, the gleam of firelight on pistol barrels brightens up the sleepy old library, and there are all sorts of false clues and misunderstandings. Thus "The Bride" turns out to be a mystery play. It is a diverting piece of its kind, and Miss Wood is charming as the adventurous heroine, Marie Duquesne. The cast includes such old favourites as Isabel Irving, Ferdinand Gottschalk, Donald Cameron, and George Henry Frader.

The Moscow Art Players began a farewell engagement in this city at the Imperial Theatre last Monday, appearing in "The Brothers Karamasoff." Their repertoire for the week includes "Tsar Fyodor Ivanovitch," "Ivanoff," "The Cherry Orchard," "Uncle Vanya," and "The Lower Depths."

"The Emperor Jones" has been revived at the Provincetown Playhouse, with Paul Robeson, a negro of powerful build, in the part originally played by Charles Gilpin.

THE VARIETY WORLD.

Vaudeville Golfers—Du Calion Finds Utopia—Licensees Congratulated —Stars for Australia.

Charles Austin Gets Going.

Mr. Charles Austin is getting busy with his golf again. Playing at Edinburgh recently, he sent in a very useful score of 76 net, Mr. George D'Albert marking the card. He only just missed being provincial winner in the Dave Carter Cup.

Win for Sudbury.

Sudbury won the match they played with the Vaudeville Golfing Society last week. The Sudburyites had turned out a strong side, and although the V.G.S. was well represented, the local side triumphed by 7½ matches to 4½. The winners for the V.G.S. were Mr. Teddy Knox, who did the unexpected by beating a strong opponent (Mr. J. Waller) by 4 and 3; Mr. Greeves Johnson, with a comfortable victory, 6 up and 5; Mr. J. Leslye Elliott, a new member; and J. O'Gorman, senior, who had a well-matched opponent in Mr. Goring Thomas, the secretary of the local club. Mr. Dave Carter managed to halve his match, but Messrs. Horace Sheldon, Jack Henschel, W. Scott Adacker, A. J. Coleman, Harry Ristori and Harry Barratt lost their games. Mr. Alf. Hayward and Mr. Jack Weaver also turned up as reserves, but contented themselves with a friendly round.

To-morrow's Match with Harrow.

There is a big side going to Harrow to play a team match to-morrow. Among those participating are Messrs. Horace Sheldon (captain), Alfred Hayward, Jack Henschel, Sammy Shields, Worton David, Bruce Green, J. Leslye Elliott, W. Scott Adacker, J. O'Gorman, Jack Weaver, Greeves Johnson, Harry Barratt, and Charles Brooks.

New Member.

Among the recent new members of the Vaudeville Golfing Society is Mr. George Elliott, the well-known coon comedian.

Sir Harry Lauder at Derby.

Sir Harry Lauder was last week at the Derby Hippodrome, and, accompanied by Mr. Ernest A. Vincent and Mr. Oswald Cray, he attended a meeting of the Derby Rotary Club, and addressed the members. Sir Harry, in the course of his talk, in which he emphasised the need for world peace, mentioned that he always had a warm corner in his heart for Derby, as he himself had lived in the shire as a boy, and it was there that the mortal remains of his father were buried. During his stay Sir Harry was also the guest at luncheon of the Derby Burns Club.

"The Roundabout."

Mr. Francis Laidler is producing a new super-revue, entitled "The Roundabout," at the Alhambra, Bradford, on August 4. Miss Gwladys Stanley will be the principal lady, Tom D. Newell the principal comedian, and other principals will include Miss Cissie Sullivan, Harold Dayne, &c. John Tiller's famed London Palace Girls, a full chorus, and Mr. Laidler's troupe of Sunbeam Children will add to the attractiveness of the revue, which is booked at the principal variety theatres up to the end of the year.

A Du Calion Epic.

Arriving in South Africa at the end of last month, Du Calion was evidently much impressed with the surroundings, for he writes: "Cape Town is a perfect heaven of sun, sea, pine-laden breezes which waft gently o'er the Indian Ocean. Ever and always the grim watch-dogs, the Table Mountains, and the Lion's Head, keep their faithful vigil. . . . The beautiful villas, the stately streets, each with its avenues of trees of wondrous green, that in no place but Cape Town can be seen.

"One Long, Sweet Holiday!"

"The people, a laughing, merry throng of care-free children of Nature, composed of several nations, but here seemingly united in everything. And all the time the sun—ah; how I adore that sun. I lay on the rocks in my bathing costume nearly all day, grudging the time for meals. And then the Tivoli, a neat little jewel-box of a theatre, that seems to have dropped out of the star-laden sky. Staffed with the most urbane and suave of managers, and courteous staff, with every imaginable comfort for artists that has ever been devised. It is all so wonderful. It is not work—it is one long, sweet holiday."

Licensees Congratulated.

When the Sheffield Stage Plays Licensing Committee met recently to consider the renewals to local theatres, all the licences were renewed without a single objection. Alderman Cattell, chairman of the Watch Committee, congratulated the licensees on the admirable way in which they had conducted their houses throughout the year, and hoped that the relationship between the Committee and the theatre would always remain just as amicable. He sympathised with the managers on the difficult time through which they had been passing.

The following licences were renewed:—Lyceum Theatre, Theatre Royal, Empire, Hippodrome, Rutland Picture House, Rutland Road; Palace Theatre, Attercliffe Road; Theatre Royal, Staniforth Road; and the Little Theatre, Skipton Street.

Mr. Will Bennet.

Mr. Will Bennet, the genial Press manager of the London Hippodrome, has returned to work after his recent indisposition. He has been convalescing at the Kingsgate Castle, near Broadstairs, a hotel which overlooks the North Foreland.

Back to Edinburgh.

Leeds Empire is about to lose its genial manager, Mr. J. Nelson, who, after 8½ years as resident manager in the city, is to be transferred back again to Edinburgh. Mr. Nelson has done invaluable work in the cause of charity, and his efforts to entertain the wounded soldiers at Becketts Park Hospital have been highly appreciated. Mr. A. R. Hollands, of Sheffield Empire, succeeds.

For South Africa.

Jean Alexander and Fred Hutchings sailed from Southampton on Friday per R.M.S. "Windsor Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Ernest Oram for Australia.

After six happy years as musical director of the Hippodrome, Brighton, Ernest Oram has been secured by the Williamson management to act in a similar capacity at Melbourne, where he is due to commence duties on July 5. Ernest, who was so popular with all with whom he came in contact, leaves Victoria at 11 a.m. to-morrow (Thursday) to catch the boat at Toulon. Bransby Williams will travel by the same boat.

Conn Kenna for S. Africa.

At the end of next month Conn Kenna and his partner are leaving for South Africa, where they may be sure of a hearty welcome. Conn cannot remain too long in the Colonies, as he is booked for pantomime at the T.R., Sheffield, under Fred Clements, with whom he has been happily associated for several years.

"Dancing Mad."

Miss Mona Vivian, who is the principal lady in "Dancing Mad," will pay one of her too infrequent visits to London next week, when she appears at the New Cross Empire.

Wembley's Rodeo.

Mr. Charles Cochran's Rodeo at Wembley, directed by Tex Austin, will open for a fortnight at the Empire Stadium on June 14, when it is hoped to stage the greatest display of horsemanship ever seen. The United States, Mexico, Australia and New Zealand have all entered their champions, including Pete Vandemeer, who won the Prince of Wales' Trophy at the big Rodeo in Calgary last year. Members of the Australian Mounted Police will exhibit their powers as colt-breakers, and the Hon. Hugh McIntosh, the Australian sportsman, has backed the skill of his countrymen against all-comers for £1,000. The proceeds of the afternoon and evening contests on June 14 will be given to the British Charities Association.

For Australia.

Many friends were at St. Pancras on Thursday morning to say au revoir to their brother and sister artists who were bound for Australia to appear under the respective managements of the Williamson and Musgrove enterprises. Among those present we noticed Bransby Williams—who joins the boat at Toulon to-morrow—Miss Dorothy Ward, Miss Ella Retford, Miss Lily Lena, Mrs. Sam Mayo, Mr. and Mrs. Gene Gerrard, Mr. and Mrs. John Wood, Johnnie Wood, Miss Alice McNaughton, Billy Poluski, Mr. and Mrs. Archer, Mrs. Hyams, Miss Bino Poluski, Miss Vera Vere, Arthur Godfrey, Ivor Vintor, Chas. Proctor, Mr. and Mrs. Wheatley, Sam Poluski, jun., Bert Feldman, Ernest Edelsten, John Moore, Elsie Rackham, etc.

By the way, Miss Marie Kendall, one of the party, is booked for the Musgrove Circuit, and not the Williamson, as stated in our last issue.

Home for Aged Jews.

In connection with the evening concert which will be given at the Coliseum on Sunday, in aid of the Home for Aged Jews, the following artists have promised to appear: Fred Barnes, Laddie Cliff, Bernard Dudley, G. H. Elliott, Joan Hay, Malvina, Palace Girls, George Robey, Sybil Soanes, Marie Blanche, Coram, Dollie and Billie, Morris Harvey, Iris Hoey and Cyril Raymond, Dorothy Houlton, Ratoucheff's Lilliputians, Leslie Sarony, Edna Thomas and Russell Thorndyke.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 13 death levies are now due on the 1924 book. Red stamps 21.

Georgie Wood.

Georgie Wood, in a letter received a few days ago, tells us that he was spending a few days in the wonderful Canadian Rocky Mountains, where there is every sport you can think of. Time is drawing near for him to pay his return visit to Australia, where his visit a year or two since proved so successful.

Wilkie Bard.

The hearty reception accorded to Wilkie Bard last week at the Victoria Palace on his re-appearance at this house after his great successes in America, must have gladdened the heart of the popular comedian. Wilkie, who gave two of his former successes, and which were keenly enjoyed, was cleverly supported by Miss Nellie Stratton, who gives that delightful and artistic touch to all she undertakes.

Dr. Walford Bodie.

Dr. Walford Bodie, who produced his new musical comedy electrical revue last week at the Palace Theatre, Bordesley, Birmingham, has scored a great success, playing to packed houses nightly. On Saturday night he played to £150, the whole of the theatre being booked up at early-door prices, the second house before opening the doors. The novelty of the revue has undoubtedly caught on. Dr. Bodie has already had many tempting offers, and nearly all dates are filled in for this year.

Dancer's Success in Johannesburg.

Miss Rita Copelli and her partner, Sandrini, who are touring with African Theatres, Ltd., are scoring great successes. They were recently at the Empire Palace, Johannesburg, where their receptions were of the heartiest. A local journal remarked that "Mlle. Rita Copelli is the epitome of grace, and her every movement is a delight. Her toe-dancing is exceedingly clever, probably as the result of training in the world's most famous schools."

Magicians' Club.

A letter has been received from Houdini, who, as president of the Society of American Magicians, has extended an invitation to Will Goldston to be present as guest of honour at their annual banquet, to be held on June 6 in New York. Will Goldston's many duties will prevent him from being present at the function, but he has replied gratefully acknowledging the honour.

Edwin A. Dearn, a magician from Shanghai, is visiting England with his wife, and has already got in touch with magicians over here.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank "An Anonymous Donor," per Miss Margaret Radcliffe, for a Forget-me-not donation of £5, and Mrs. R. H. Gillespie for one of £2 2s.; Miss Irene Rose for her committee membership of £1 1s., and Miss Florence Dwyer for a collection of 8s. 9d. from the "Dippy" Company.

The Committee beg to thank the Press for the publicity given them re Forget-me-not Day. They have received several offers to collect, but there is still scope for many more charming ladies and obliging gentlemen.

Holiday-making in Channel Islands.

Mr. William S. Pearce, the popular director of the Palace, Bath, and Mrs. Pearce left Bath on Thursday for a holiday in the Channel Islands.

Ernie Roma.

At the Grand Palace, St. Albans, this week, Ernie Roma is paying his third visit within 18 months, and on Monday night he opened to a full house. Eddy Whiting, the popular manager here, has persuaded Ernie to compete in the local sports on Friday afternoon.

Varney and Butt.

That entertaining couple, Varney and Butt, are appearing in town this week at the Hackney Empire, playing leading parts in that novel show "22 Carat," which has proved so successful in the provinces.

Arthur Wilson.

A few days ago, Arthur Wilson, the well-known trumpet player, joined Alfredo's Band, which is at the Prince's, Piccadilly, afternoon and evening.

Bond Rowell.

At the Victoria Palace this week Bond Rowell is making his first appearance at this house, and for his two comedy numbers on Monday night was given a hearty reception. In a few weeks Bond resumes the Stoll tour.

Terry Kendall.

At the Holborn Empire this week Terry Kendall—son of the popular Marie—is appearing with Dora Ruby in a series of dances that were much enjoyed on Monday night. Terry is still appearing with the Midnight Follies, with whom he has been associated for the past four months.

The Gladiators.

After an absence of 18 months, during which time they have toured Africa, Australia, and the Continent, The Gladiators made their re-appearance at the Holborn Empire on Monday night. These fine athletes were given a hearty welcome.

Palace, West Hartlepool.

The Palace Theatre, West Hartlepool, which has been closed for a fortnight, opened on Monday with pictures and variety turns. The theatre, which has been taken over by Mr. Robt. Pailor, of West Hartlepool, has during the past fortnight undergone thorough renovation and redecoration. Mr. A. Sinclair retains the position as manager of the theatre.

Harry Shiels.

For Derby week the management of the London Shoreditch have secured Harry Shiels in his latest success, "Bill's Derby Sweep," which has proved such a big hit in the provinces for many months past. This show is now fully booked till the end of August, and plays Walham Green on the 18th of that month.

Duncan and Godfrey.

The new scene, "Under the Lamppost," presented for the first time at the Bedford Palace last week, developed into a big success by the end of the week, and that fine number, "It May Be a Sunday," by Chas. Levy, is destined to become very popular. Minnie and Arthur will be back in town at the London Shoreditch, on Whit Monday.

Joe Boganny.

Concluding a long season in town last week at the Coliseum, Joe Boganny and his comedians depart for the Continent this week, and may not return here until the New Year, as their first engagement in Germany occupies six months.

June Stirling.

At Shepherd's Bush a few weeks ago June Stirling did exceedingly well with her clever song studies, and, after a brief absence in the provinces, returns to town next week at Stratford Empire. June plays Exeter for Whit Week.

Dorothy McBlain.

Just back from a provincial tour, Dorothy McBlain is in town for two weeks, and is at Lewisham this week. On Whit Monday she returns to the Alhambra, Glasgow, and will remain in the North for a week or two.

DAISY JAMES PARTY.

At Brinsworth.

To say that the party given by Miss Daisy James to the residents of Brinsworth was a success would not adequately describe the joy the old people experienced when a few friends and supporters travelled down to Twickenham on Thursday last to brighten the lives of the old performers at the Music Hall Home.

After high tea had been served an al fresco concert was held on the lawn, when the following artists appeared:—Joe Wetherhead, The Tysons, Frank Folley, Jas. Newland, George Hurley, Will Ward, Dick McKay, Mme. Elsa, The Griffiths Brothers, Harry Thurston, Katie Kaye, Chas. Kasrac, assisted by Michael Canning, Eddie Comet, and Daisy James.

Joe Elvin, who was in the chair, called upon Mr. Fortescue, popularly known as "Fortey," to address the gathering, as a result of which he was successful in getting donations amounting to over 40 guineas for the purpose of presenting a billiard table to the home. The following generously subscribed:—

J. R. Fortescue, £10 10s.; W. Shortlands, £5 5s.; W. Shortlands, jun., £2 2s.; Joe Elvin, £5 5s.; Mr. Davis, £2 2s.; Harry Thurston, £2 2s.; Michael Isaacs, £1 1s.; Jenny Hartley, £1 1s.; Bert Errol, £1 1s.; Great Weiland, £1 1s.; Anna Anna, £1 1s.; John Hayman, £1 1s.; Harry Tate, £5 5s.; Stephen Whaley, £2 2s.; Eddie Comet, £1 1s.; Mr. Davis, £1 1s.; Mr. Parr, £2 2s.; Mr. Corbett, £1 1s.; Michael Canning and Katie Kaye, £1 1s.; Mr. and Mrs. Chas. Kasrac, £1 1s.; Daisy James, £2 2s.

The following visitors and friends were present to support Miss James:—J. R. Fortescue, W. Shortlands, Mr. Jovis, Harry Thurston, Michael Isaacs, John Hayman, Mr. and Mrs. Hary Tate, Joe Elvin, Mr. and Mrs. Bruce Green, Monte Bayly, Mme. Elsa, Michael Canning, Katie Kaye, Chas. Kasrac, Mrs. Harry Marlow, Stephen Whaley, the Rev. and Mrs. Tapply, Eddie Comet, Mr. Parr, Mr. Davis.

Mr. and Mrs. Harry Tate have generously invited the old people to a garden party at their residence at Sutton, to be held on a Sunday to be arranged in August.

Mr. Fortescue provided an ample supply of cigarettes and tobacco for the inmates, and has set an excellent example to others who might feel disposed to brighten the lives of the old stars at Brinsworth.

Ivor Vintor.

Concluding his season in town this week at Finsbury Park, Ivor Vintor opens on the Stoll tour at Bristol on Monday week. At the moment Ivor is considering an offer of a sketch from the pens of two well-known West End revue authors for the autumn. For pantomime he returns to the Grand Theatre, Leeds, for this fourth season under Mr. John Hart.

Elsie Carlisle.

That popular revue star, Elsie Carlisle, is appearing this week at the Chiswick Empire in her single act, which is very popular.

Bruce Green in Trousers.

In the new and successful show, "Copper Nob," the popular dame, Bruce Green proves that he can also obtain the laughs as a comedian. This show played to fine business last week at the Borough Theatre, Stratford, and is this week at Woolwich.

Ellis Drake.

Making her return appearance this week at the London Coliseum in that amusing sketch, "Her Husband," Ellis Drake is to appear next week at the Holborn Empire.

Palace, Plymouth.

An excellent variety bill is offered at the Palace, Plymouth, this week, which includes Percy Honri, Harry Ford, Lane and Shaw, and the Hengler Bros.

Jean Alexander.

On Friday last Jean Alexander, the song impressionist, sailed for South Africa, and will be back here in September. Jean is also booked for a season in Australia next March, to follow her pantomime engagement.

Bargains in Bloomsbury.

Many members of the profession have made some excellent purchases recently at Mrs. Van Allen's dress emporium at 5, Bloomsbury-street, W.C. Mrs. Van Allen is displaying a large selection of Paris models, whilst her range of handbags—her own exclusive designs—are moderately priced, and orders are being received from America from visitors who made similar purchases when in London.

A Prosperous Partnership.

Since they opened their well-equipped premises, "The Music Shop," in Charing Cross-road, Will Van Allen and Olly Oakley have found their activities in the supply of musical instruments increasing almost daily. They have been especially busy fitting out concert parties who are making a feature of ukulele acts in their programmes, but, thanks to the fine stock which Will and Olly possess, all demands for these instruments are being promptly met.

Although so busy, they have found time to evolve a special broadcasting act for their tour of the B.B.C. stations which they open on Monday next, covering Birmingham, Cardiff, Bournemouth, Manchester, Newcastle and Glasgow, during the week. Some going!

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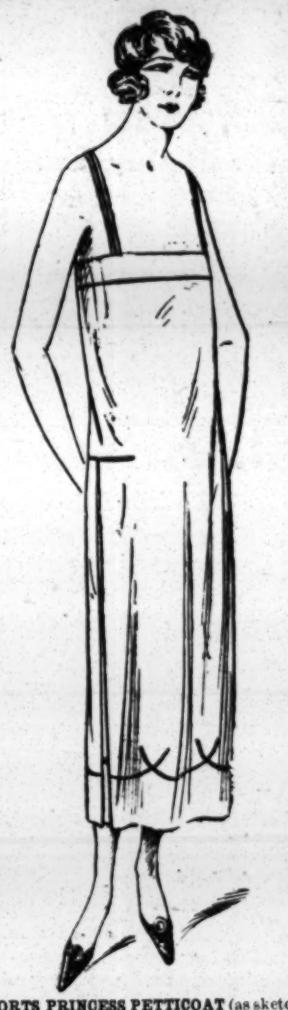

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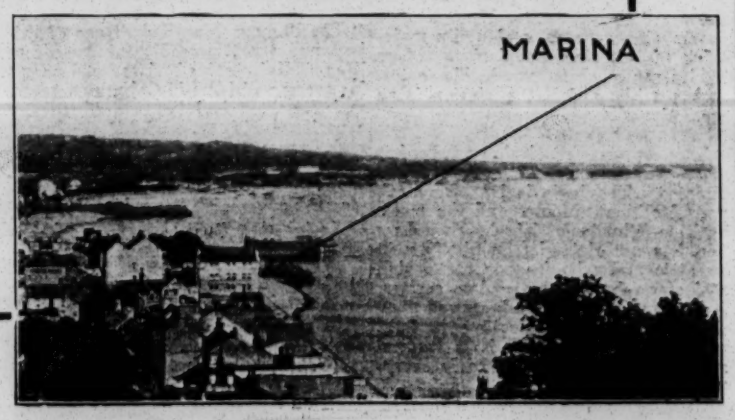

LONDON VARIETY THEATRES.

THE COLISEUM.

Londoners are loth to let the Briant Brothers go. Their renown spreads so rapidly that each week there must be a fresh contingent of people coming to the Coliseum for the special purpose of seeing the latest development in knockabout humour. The man who deflates himself has hit on a subtle joke so difficult to describe that a prize should be awarded to anybody who could find a phrase that fits it exactly. In one way, he resembles a human snake. Looked at from another point of view, he is a human corkscrew. Yet, again, he is a human coil of rope. But choose what simile you will, it will not convey to those who have not seen this original and diverting act what happens. The removal man is left standing upright, but devoid of any sign of animation. Having no rigidity, he slowly collapses—not in the obvious way, but in a spiral fashion, like a coil collapsing. In consequence, he has to be unwound when picked up.

Another "turn" which is taking the public's fancy is that of Neil McKay. Though Scottish comedians usually present character almost straight from life, he is wildly fantastic and full of agreeably extravagant nonsense. Among the newcomers to the programme is Miss Ellis Drake and company in her sketch, "My Husband." It very ingeniously sets forth an interview between three women all named Mrs. Black, who come to the conclusion that Mr. Best is a bigamist. The explanation is, however—but it would be unfair to spoil a good story. Miss Drake herself has a sense of character which makes her acting worth watching attentively, for it is full of humorous observation.

To hear Jack Hylton's Band is to be constantly startled by tricks of orchestration. Apart from the pianist and banjoist, each player has a number of surprises up his sleeve. The conductor is entertaining in himself. He does not need a baton. He could conduct with his hands in his pockets, so expressive are his movements of shoulders, trunk and feet, not forgetting his grimaces, though these are only glimpsed occasionally by the audience. Bert Errol is increasing the part of "The Man Singer" in his "Modes and Melodies of 1924." The effects of his training under Signor Cortezi are noticeable in his tenor voice, though his female impersonation is still as remarkable as ever.

The Great Wieland is a mixture of juggler and clown that the public approves of most heartily. Ella Retford's vivacity and Malcolm Scott's jovial familiarity never fail to find a responsive audience. Sylva Van Dyck is a soprano, with the additional attraction of a very appealing personality. The bill also includes Alma Taylor in "A Picture of 1860."

THE ALHAMBRA.

To discover a new comedian is so rare a pleasure that the new version of "You'd Be Surprised" must not be missed. Quite apart from the merits of the performance as a whole, the company possesses in Horace Kenny a droll personage who is funny in every look, gesture and word. His share in the revue consists of "interruptions." After the first scene he enters with a letter of introduction, is browbeaten by the manager, and is then allowed to do what he likes between the acts. Each time he appears with an eager but depressed air to show his talent in a new direction, he is blacked out before he can "get to business." As a fairy queen addressing imaginary demons in a sweet voice, a clog dancer diffidently boasting of his victories in contests, a gymnast waiting vainly for a trapeze to be let down, a miserable dude singing what a jolly fellow he is, and an apologetic jester struggling to point "funny" stories, he tickles us with his incongruities in a delightfully varied series of burlesques.

The revue has a team of comedians. Harry Dent's chief success is in a boxing scene. Being a pugilist who believes in keeping up appearances, he enters the ring with three charming beauty specialists for his seconds. The bouts are constantly interrupted. He stops fighting to read telegrams, to chat to his beloved, and to buy a book on self-defence. When hit by his opponent, he cries "You're wrong," refers him to the printed page, and then shows him how the blow should have been delivered. His intoxicated waverings in "After the Party" were also very comical, and in "Jones Comes Home" his broad humour made the most of the antics of a tramp who seeks to impose in various disguises on a widow advertising for her lost husband. In these skits he was assisted by Billy Rego, who wakes out of a comic state of coma every now and again with a spasm of activity, only to relapse into lassitude the next moment.

Both in quiet and boisterous humour, Laurie Barclay has an incisive style which makes every point tell. Serious songs and dances are contributed by Leslie Barker, who wins a burst of applause for his singing of "Down in Tennessee" and "Lovers' Lane." Eileen Bostock, his partner, dances gracefully and has a very charming appearance. The leading lady is Ada Smart, who is as forcible in her comic acting as she is in her songs. The Sixteen Alhambra Girls provide a lively chorus.

This new version is by R. P. Weston, Bert Lee, Herbert Clayton, and Jack Waller.

HOLBORN EMPIRE.

Wilkie Bard, that inimitable and popular purveyor of mirth, is here in his clever comedy scenas. "I Want To Sing In Opera," is a splendid skit, which suits his drily humorous style to a nicety. His efforts to munch sandwiches while he talks and sings are irresistibly droll, and his duologue with the gentleman in the box creates much merriment. Dora Duby and Terry Kendall produce a novel pot-pourri of legmania syncopation to special music by Ethel Thurstan and Patricia Leonard. It is a wonderful exhibition of calisthenics even in these dancing days. Both are equally proficient at sinuous grace of movement, twirling, twisting, and somersaulting. The Gladiators give a wonderful gymnastic display of suppleness and strength allied to grace and alertness. Their balancing feats are remarkable. Their final gyrations are quite a tour de force.

Anna Hana, the girl who moves with the times, scores in "What a Lad!" and "It's My Birthday." The magic of Lewis Davenport is very marvellous. Agar and Young, comedy acrobats, do some excellent clowning, and their agility is amazing. Cruikshank is in fine form, and his patter is irresistibly funny; his "Tobacco" ditty goes splendidly. Full of dainty grace and joie de vivre are the gyrations of Nora St. John and Doreen Hayes; and The Three Walkers, musical and vocal equilibrists, are also included in the excellent programme.

VICTORIA PALACE.

That great little comedian, Little Tich, is at the Victoria Palace this week in a series of character numbers which he invests with a personality all his own. Cricketer, cook and grocer are the burlesque rôles he plays, and he portrays them all as if he had been apprenticed to each calling. Clever patter, tuneful songs, and peculiarly "Tichian" dancing combine to give this popular turn a place by itself—in spite of the absence of the big boots.

Muriel George and Ernest Butcher have chosen their numbers with an experienced knowledge of public fancy, for each item in their delightful vocal act was greeted by the most enthusiastic applause. Whether solo items or duets, the rendering was uniformly excellent. "Old Uncle Ben," a dialect number, and "I've Got a Little Shilling," suit Ernest Butcher to a note, and partnered by Muriel George in perfect voice, "The Frog and the Mouse," "The Tree in the Wood," and "Cockles and Mussels" were so well done that it was necessary to add "Billikins and His Donah" in front of the tabs.

An acrobatic waltz, tango, and Parisian rag were the triumphs of Misquette and Maxly, the clever dancers from the other side of the Channel. The rag, though a hurricane affair, did not rob Mlle. Misquette of her wonted gracefulness. Bond Rowell, whose act is presented in a Wedgwood setting, has a voice built for ballads as well as for his present numbers. Mr. Rowell does not resort to vocal patter, but really sings such numbers as "You've Got to Give Them Something to Remember You By" and "Bill McLusky," both good show songs. The latter, a stuttering number, is particularly well done. Renda Rudd is a dainty comedienne and dancer with attractive numbers, which she sings in a chorus-inviting manner. "They Can't Charge Us for That" and "Who's Izzy Is He?" were the entree, and some featherweight dancing the sweet.

George Jackley's big voice and quaint mannerisms are certainly to the liking of his audiences, who seem to enjoy being a foil for his droll humour. His "And So I Did," indignantly bellowed as if his hearers had ventured to doubt him, is an effective bit of fooling, as also was the number "Nipped in the Nose by a Gnat." A happy idea, too, is the xylophone, which, under the strain of "Poet and Peasant," "played" by means of feather dusters, eventually collapses.

The Palace Girls appear this week in attractive pierrette costumes, which, with their new dances, earned for them much applause. The Westwoods completed with a really clever juggling act on cycles. The dissembling of a bicycle while balancing a table surmounted by a lamp was certainly spectacular.

Mr. Jack Weaver, the musical director, received many a glad hand for his conduct of "Veronique."

FINSBURY PARK EMPIRE.

The—literally—great attraction this week at the Finsbury Park Empire is a young Dutch giant, named Jan Van Albert, known to his intimates by the cognomen of "Lofty." This abnormal, but pleasant-looking young fellow stands 9ft. 3in. in height, and is symmetrically proportioned. "Lofty," after his introduction to the audience, made a tour of the theatre, the average man being able to stand easily beneath his outstretched arms. In order to accentuate the huge stature of this young Dutchman, a tiny little fellow of Swiss nationality, standing some 3ft. high, accompanied him on the stage and subsequent perambulation, a cordial reception being accorded both.

Ivor Vinor—débonaire and diminutive in stature, but the purveyor of a wealth of amusing anecdotage, which is admirably put over—had an excellent reception, the same remark applying to Mr. George Lee, who, despite the handicap of being first turn, proved himself an artist of resource and versatility, his two numbers being highly contrasted. Sammy Shields, whose resonant voice is a big asset, sings and talks and talks and sings, to the huge delight of both audience and himself; and the Mirthful Jovers are clever instrumentalists, expert gymnasts, and excellent fun-makers—a pretty comprehensive but truthful description. Miss May Henderson, whom we have frequently extolled, and Mr. Tom Clare, in his well-known and enjoyable song and piano act, complete the bill. Mr. Jack Bruske and his fine orchestra remain a popular and permanent item in the scheme of entertainment here.

CHISWICK EMPIRE.

An attractive bill here contains much that is interesting; the Swanee Minstrels are very welcome with their well-selected songs, so perfectly interpreted by this clever company, including among it Dave Davis, Norman Savage, George Jackson, Will Rooney, and others. A dancer of distinction is R. W. Willey, and applause is abundant; Tom Barrasford is always welcome, and Edgar Benyon adds to the evening's success. A great reception is accorded Harry Weldon; his burlesque mimicry elicited peals of merriment; the sparring bout proved as funny as ever, and the house rocked with laughter. A special attraction is John Henry, "the wireless comedian." J.H. quickly establishes his claim as a humorist, and proves a raconteur of the first order; his stories were keenly appreciated; his musical ditties are extremely amusing, and the audience shrieked with merriment. A musical monologue is one of the gems of his repertoire. Elsie Carlisle, the revue girl, wins her way to popularity by sheer merit; "What do they mean by love?" is one of her problems, which requires some solving. The biograph supplies the world's news, and Mr. Walter Hague's orchestra is, as always, excellent.

"THE BROADWAY DANCE SHOP."

A new variety act was given at the Alhambra, Glasgow, last week, under the above title, and taken part in by T. C. Askew, Yvonne Mehro, and Madge Locke. Speaking through the tabs, Miss Locke introduces the turn in poetical couplets, after which the curtain rises and Mr. Askew and Miss Mehro contribute several wonderfully good acrobatic dances, alternated by songs of various types, chic and attractive, sung by Miss Locke. The act is picturesquely staged with curtains at the back, and an almost clear stage relieved with two classic busts on pedestals.

The dancing of Miss Yvonne Mehro is most artistic, while Mr. T. C. Askew plays his part well, and in the course of the dancing swings his partner about in absolutely bird-like flights. Miss Madge Locke sings her various numbers with telling effect, and the sketch was heartily welcomed by the audience.

"LITTLE MISS PUCK."
At Portsmouth.

Portsmouth playgoers have the pleasure of witnessing this week a new production at the Hippodrome in the nature of a song-and-laugh show, entitled "Little Miss Puck." As its title implies, it is a happy-go-lucky entertainment, full of fine frolic and melody. This new production is in two beautiful scenes, specially painted by Francis Bull, and has been produced by Fred Farren. The cast includes Madge White, William Thomson, Renee Hamilton, George Howard, Nellie Cozens, Harry Cole, May Rosine, John E. Coyle, with a full chorus. The show is well staged and the acting of the best

"CRASH!"
At the Metropolitan.

"Crash!" is the brief but arresting title of the new production introduced by Mr. Sidney Burns at the Metropolitan this week. No visitor to the Edgware-road house can complain of lack of excitement, the incidents including an aeroplane smash, which is a triumph of realism. Besides this, however, plenty of opportunity occurs for the new show to demonstrate its good points in other directions. There is, for instance, an excellent comedy scene depicting a wedding breakfast, the harmony of which is interrupted by the melancholy prognostications of several elderly relatives, whilst there is much pleasure for the eye in a series of international scenes ranging from Japan to Spain.

This bright show, which boasts considerably more plot than usual (from the pen of Mr. Charles Baldwin), receives splendid treatment from a capital cast. First and foremost is the popular comedian, Mr. Billy Bernhart, as a valet who is called upon to impersonate his master. There is constant merriment whilst he is on the stage. An excellent comedienne and dancer, Miss Dorothy Venton, also does very well. It is Miss Venton who sings "The Broadway Strut"—certainly one of the brightest numbers in the production. Vocal honours are shared by Miss Mollie Lester and Mr. George Glover, as the heroine and hero respectively. Of their several duets, "I Long for You" may be singled out for special praise. Mr. Bay Russell is very effective as the villain of the piece (with several speciality songs), and other artists who distinguish themselves are Miss Marie Claire, the Misses M. and C. Stanislaus, and Messrs. Alf Sims and Rene Williams. "Crash!" got an excellent reception.

"TIP-TOP TOPICS."
At Penge.

The Melhead Productions revue, "Tip-Top Topics," seen at Penge Empire on Monday, is full of good things. It has plenty of good comedy, and some picturesque singing and dancing scenas. Of the former, "Grains of Truth" and "The Winner" are the best, and of the latter the scena representing a Japanese garden is a fine example. The book, by Herbert C. Sargent, is well written, Mr. Chas. J. Moore's music is tuneful throughout, the dances, arranged by Mr. Frank Paull, and the production by Mr. John A. Howlett (under Mr. Julius Darewski's supervision), all that could be desired.

Mr. Albert Bruno heads the cast as principal comedian, and he is seen at his best in a variety of rôles. Miss M'Lita Dolores, full of daintiness and charm, makes an excellent leading lady. Her song, "Voila Fifi," is well put over, and in most of the scenes she acts cleverly. Mr. Frank Paull is a capital singing and dancing comedian—his song and dance, "Home," was loudly applauded. Mr. Tom Prior gets his chance in the "Boy and Girl" duet with Miss Dolores, and makes the most of it. Harry Buchanan and Alfred Alva in acrobatiques, Messrs. Shaun Desmond and Jack Shelley, and the Misses Lydia Weber and Daisy Hamilton, and Mr. Cecil Victoria, in a musical interlude, compete the fine cast.

On Monday and Tuesday next a bazaar will be held in the Parish Room of St. Augustine's Church, Queen's Gate, in aid of the poor of the parish of St. Olave and St. John, Southwark, numbering about 8 000 people. The bazaar will be open from 3 to 9.30 p.m. on both days. There will be stalls for the sale of provisions, pottery, linen and useful articles of all kinds, and the Rector, the Rev. Arthur M. Cazalet, appeals for gifts in money or kind to aid him in the worthy cause, which is greatly hampered by lack of funds.

(*Continued from col* 6.)

That charming assemblage of femininity, the Kansas City Ladies' Band, scored at the Holborn Empire last week in such items as "Easy Melody," "Runnin' Wild," and the popular "'Maggie!' 'Yes, Ma!'"

Jeffries, that skilled exponent of the violin and most artistic of "recording angels," is the recipient of many congratulations over the delightful record made by him of the Card Five-Step. ACO is assured of a very large sale, our gramophone experts opine.

DUFF, STEWART & CO.

The reception of this firm's fine new selection by John Ashton, entitled "A Ballad Salad," has been enthusiastic on the part of the musical profession and the trade. Mr. Arthur F. Hawkins, the well-known bandmaster of the East Surrey Regiment, has been so much struck by this selection that he has arranged to feature it forthwith, and will perform it during the tour of his band to Weston-super-Mare, Bristol, Herne Bay, Deal, &c. Inquiries for it have been pouring in during the past week, and the first large supply printed has been almost exhausted before delivery. There is no doubt it is going to be as great, if not a greater, winner than "Melody Mage," which is still a tremendous favourite everywhere. Sydney J. Kaplan, the musical director of the London Shoreditch, has been featuring this latter number, as well as the "wireless" novelty fox-trot "2-LO," and Montague Clayton's clever one-step, "Desecration" with great success. One of the latest admirers of "Melody Mage" is E. S. Parker, musical director of the Empire Cinema, Torquay.

For his broadcasting tour, which commences on Monday next, and covers the Birmingham, Cardiff, Bournemouth, Manchester, Newcastle, and Glasgow stations, Olly Oakley, the world-famous banjoist, has selected "2-LO" foxtrot as one of the special items in his programme, and it is a most appropriate choice.

In addition to the orchestral numbers mentioned above, reports from all over the country speak of the hearty reception of Charles Ancliffe's fine intermezzo, "Peacock's Parade," and the novelty comedy foxtrot, "Bringing Up Father." This last will be featured during the week at Brixton in the farcical comedy of the same title, in which Miss Connie Ediss is starring.

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

The Royal Artillery Band, under the direction of Lieut. E. C. Stretton, M.V.O., on the occasion of the State Ball to the King and Queen of Roumania, introduced the following Feldman tunes:—"Say It With a Ukulele," "Horsey, Keep Your Tail Up," "Bebe," "In a Hurry," "Gigolette," and "Little Nellie Kelly," with big success.

Mr. May, the popular musical director of the Camberwell Palace, featured "May-Be" for week May 12. For the week, May 19, "Midnight Rose" is to follow this.

Miss Ott, musical directress of the Imperial Cinema, Peckham, has scored a big success with "Horsey, Keep Your Tail Up," and now follows this up with "Turned Up" and "Midnight Rose."

The Empire Kinema, Windsor, is featuring Feldman tunes for the next three weeks, including "May-Be," "Horsey, Keep Your Tail Up," "Not Here, Not There," "Turned Up," "When Will the Sun Shine for Me?" "Does the Spearmint Lose its Flavour," and "Midnight Rose."

Musical directors of the Grand and Palace, High Wycombe, are also arranging to feature "Turned Up" and "Midnight Rose."

The Mayfair Dance Orchestra at the Mayfair Club are still scoring very heavily with Feldman tunes. They are receiving repeated encores with their vocal rendering of "May-Be."

Mr. Munro, manager of the Embassy Rooms, Liverpool, writes to say that his orchestra is scoring a big success with "I've Got a Cross-Eyed Papa." Two of Mr. Munro's pupils were successful in winning the North British Dancing Championship on the occasion of the Blackpool Dance Festival.

LAWRENCE WRIGHT MUSIC CO.

At the State Ball at Buckingham Palace the string band of the Royal Artillery (director of music, Lieutenant E. C. Stretton, M.V.O.), made the charming valse, "Riviera Rose," their opening number. They subsequently played "Twelve o'Clock at Night," "I Love Me," and "Mr. Gallagher and Mr. Shean," to the manifest delight of the distinguished gathering of notabilities assembled.

John Millar's fine orchestra at Glasgow play all the leading Wright successes, and make a particularly big feature of "Riviera Rose." "When It's Night-time in Italy" and "Pasadena" are also exceptionally big winners with this popular orchestra.

The band of the 2nd Battalion of the Loyal Regiment (bandmaster, T. Stopford) are specially featuring such pronounced hits as "When It's Night-time in Italy" and "Felix Kept on Walking," at the Promenade Bandstand, Hastings with great success.

The regimental band of the 9th Battalion of the Durham Light Infantry (bandmaster, G. Ford) are playing "I Love Me," "Romany Rose," "Wana," "Granny's Song at Twilight," and other Wright numbers at Gateshead, with signal success.

Herbert Butcher's orchestra, at the West End Theatre, Edinburgh, are making the popular Wright valse number, "Just a Girl That Men Forget" one of their strongest and most popular features. They also play many other melodies of the firm, which are received with much acclaim.

Isidor Fisher's Premier Orchestra, at the City Hall, Cape Town, are constantly playing "Riviera Rose," "When It's Night-time in Italy," "Felix Kept on Walking," "I Love Me," and other Wright successes, and prove by the applause they receive that these numbers are just as popular in South Africa as they are in England.

Lewis's Jazz Orchestra, at Lewis's, Manchester, daily play "Twelve o'Clock at Night," "When It's Night-time in Italy," "Felix Kept on Walking," "Riviera Rose," and other Wright successes, which win them continuous encores at every performance.

During a recent run of the R.M.S. "Vendeen," we learn, per wireless, that the ship's orchestra won much praise for their playing of "Romany Rose," "Arrawarra," and other successes of the Wright firm, old and new.

Bert Sirman of the Midnight Follies Band, recently appearing at the Coliseum, is justly proud of the really wonderful hit these fine musicians made with "Twelve o'Clock at Night" at the popular St. Martin's-lane house. They have just recorded "Riviera Rose."

J. Edward Giggs, leader of Sherry's Dance Orchestra at Sherry's, Brighton, writes that "Pasadena" has proved a most outstanding hit, and is enthusiastically encored by the patrons. Following on such other Sherry's successes as "Riviera Rose" and "When It's Night-time in Italy," this is indeed gratifying to the Wright firm.

FRANCIS & DAY.

Alfredo, the well-known violinist, has a band of exceptional quality at the Prince's Restaurant, and one that appeals hugely to the clientèle of that select establishment, and his success is as great as it is deserved. He is making a special feature of the firm's numbers, notably "I Love You," "Take Those Lips Away," "Dreamy Melody," "Linger Awhile," "Easy Melody," and, in short, the cream of the rich items to his hand.

South London is not slow to appreciate a good thing, and letters of appreciation in galore are the happy lot of James Francis and his Savoy Orchestra, who are delighting the denizens of the Surrey side with programmes in which the hits of the firm figure largely.

Bob Allan, the cheery leader of the All-Star Versatiles, is once more returning to the Grand Hotel, Scarborough, where his skill as a pianist has endeared him to the dancers, and his songs to his own accompaniment proved him an artist of versatility. His opinion of the good goods emanating from the house is ever shown by the number of its pieces that adorn his repertory.

Many provincial musicians in town just now for Wembley Exhibition purposes are paying visits to the orchestral department, and are appreciating the warm welcome extended them by Bert Lucas and his alert staff. "The more the merrier" is the slogan in this matter, and old and new friends will take the hint.

The half-dozen new items issued by the firm are creating the liveliest satisfaction among musicians everywhere, and many are the encomiums that are being lavished unsparingly upon them. The titles are: "Dance Time is Love Time," "Every Night I Cry Myself Over You," "Tweet-Tweet," "Before You Go," "A Limehouse Night," and "Arcady."

The John Birmingham Hotel Cecil Band (the Big Twelve) will be an undoubted attraction at the Alhambra during their imminent engagement. Their carefully selected items will include "Linger Awhile" and "Mamma Loves Papa." This unexcelled combination will be heard later in June at the Coliseum.

(*Continued at foot of col.* 4.)

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6.30 HOLBORN EMP. 9.0
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JENNIE GOLDER.
TOM STUART.
DERRA DE MORODA.
CHARLES WHITTLE.
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6.45 KILBURN EMPIRE 9.0
Albert de Courville Presents the Successful Revue "THE RAINBOW."
With—
DOUGLAS ASCOT,
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and
COMPANY OF WEST-END ARTISTS.

6.30 LEWISHAM HIP. 8.45
Douglas F. Bostock Presents—
"THE ROYAL ITALIAN CIRCUS."
An Ideal Family Entertainment.
A Complete Circus Programme,
Comprising—
EDUCATED ELEPHANTS, HORSES, PONIES, DOGS, MONKEYS, ALMOST HUMAN APES.
The Greatest Assemblage of Trained Animals in the Universe.

6.45 CAMBERWELL PL. 9.0
Arthur Gibbons Presents—
"THE ROTTERS."
A Tale of a Respectable Family.
By H. F. Maltby.

6.45 GRAND, ClaphamJ. 9.0
ERNIE LOTINGA
In "CAPITAL LEVY."
A Dramatic Comedy Burlesque
In Three Goes.
Written and Produced by Norman Lee.
Supported by—
ADOLPH LUCK,
JOHN GREAVES, and
KATHLEEN BARBOR.

6.45 HAMMERSMITH PL. 9.0
George Sax Presents—
An Entirely Different Musical Extravaganza—
"GOING SOME."
In Three Acts.
Cast Includes—
THE MELODY MIXERS,
LENA & LEWIS,
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6.45 ILFORD HIPPO. 9.0
Arthur Gibbons Presents the Famous Farcical Comedy "OUR FLAT."
Featuring—
LESLIE KYLE,
ELLEN HARE,
WINIFREDE NELSON, and
GEORGE PERCY.

6.45 SHOREDITCH OLY. 9.0
CHARLES GULLIVER
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The Most Exciting Play of the Year,
"THE LAST WARNING."
The Entire Production direct from the Comedy Theatre.
Featuring—
HORACE HUNTER,
FLORRIE GROVES,
and
LILY HAMMERSLEY.

6.30 CROYDON EMPIRE 8.45
Firth Shephard, Ltd., Present—
"THE HONEYMOON GIRL,"
A New Song and Dance Revue.
Cast Includes—
GEORGE CARNEY
and
BARBARA BABINGTON.

6.45 ISLINGTON EMPIRE 9.0
Lionel Bute (by arrangement with Alfred Butt and Anthony Prinsep)
Presents—
"BLUEBEARD'S 8th WIFE."
Direct from the Queen's Theatre.
Cast Includes—
CLAYTON-GREENE,
ANTHONY HOLLES,
and
MARY MAYFREN.

6.45 POPLAR HIPPO. 9.0
Albert de Courville's Revival of the Funniest Play of the Century,
The Original
"POTASH & PERLMUTTER."
By Chas. Klein.
Adapted from the Story by Montague Glass.
Cast Includes—
JOE HAYMAN and MILDRED FRANKLIN
As Mr. and Mrs. Potash,
DAVID J. ERLSTON
as "PERLMUTTER."
Presented by Albert de Courville Enterprises, Ltd.

6.45 WILLESDEN HIP. 9.0
Betty Fairfax Presents—
"UP IN MABEL'S ROOM,"
The Popular Comedy from The Playhouse.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present—
"MARY LATIMER—NUN."

6.45 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present—
"TRAFFIC IN SOULS."

Rowntree's MILK Chocolate
"With the delicious flavour of whipped cream."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Miss Phyllis Dare, who gave the first performance of "The Street Singer" at Birmingham last winter, now visits the Royal owing to the high favour with which this musical play was then received. Miss Dare captivates by her winsomeness and charm, and sings tunefully, especially as Yvette in "Follow Me" and "Heart's Desire." Mr. Arthur Pusey succeeds in the exacting rôle of the distracted artist-lover, thus keeping the audience in suspense till the end. Also prominent in this Bohemian story are Mr. Hugh E. Wright as François, the phlegmatic porter, Mr. Hector Abbas as the voluble picture dealer, Miss Phœbe Hodgson as Estelle, and Miss Hartley Melburn as Violette, with Miss Dorothy Fane as Marie.

PRINCE OF WALES. — P., Prince of Wales (Birmingham) Theatre, Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth. — The Macdona Players, having given a season of Shaw, give place to the Compton Comedy Co., who furnish a feast of the classics during the week. Miss Nell Compton ably carries on the traditions of her actor father, Edward Compton, with the aid of several old members. Mr. Oswald Lingard makes a vigorously expressed Sir Peter Teazle, and gives an excellent study of the cross-grained and crossed husband on well-defined lines. Miss Compton, as the extravagant young wife turned woman of fashion, infuses her part with appropriate lightness of heart and irresponsibility. The Charles Surface of Mr. Gerard A. Neville was a delightfully free and natural portrayal, careless in its gaiety, but breathing good nature. Mr. Carteret Moule played in the formal and secretive manner becoming Joseph Surface; and Mr. Robert Ashby was a genial uncle as Sir Oliver. The restrained acting of Miss Elinor Blomfield as the ward of Sir Peter was commendably good, and Mr. Peter Godfrey's distinctive interpretation of Sir Benjamin relieved the scandal gossip scene from tedium.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. Finch; Mus. D., Mr. David Cochrane.—The Alexandra Marsh and Carrie Baillie Shakespearean Co. are giving splendid performances during their season. Hundreds of scholars have so far witnessed the performances (which are given twice nightly, with no waits of any length), the elementary, secondary, and high schools giving capital support to the experiment. On Saturday "The Taming of the Shrew" was given, and on Monday "As You Like It." In the more robust play Mr. Marsh depicted Petruchio as a rollicking, masterful man, with a rough sense of humour, and not lacking in the air which must win our sympathy—that of romance. The Katharina of Miss Baillie was invested with the requisite stubborn pettishness, but she retained a feeling of womanliness which was most becoming. The Grumio of Mr. Andrew Buck proved a ripe piece of comedy. On Monday an entirely satisfying performance was given. Miss Baillie was a gallant Rosalind turned male companion to Celia, and made the woodland encounter with Orlando a fine piece of comedy and romance. Miss Esther McPherson acted with animation, and was pleasing of speech as Celia, while the Misses Christine Morgan and Marjorie Allen were real country wenches. Mr. Robert Lang showed himself a philosophic Duke Mr. Charles Bennett made a romantic lover, and sustained his part (Orlando) well. Mr. Alexander Marsh conveyed the melancholy aspect of Jaques with marked effect, and Mr. J. Fielding's Corin was a noteworthy study too.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—A strong drama by John G. Brandon, "The Silent House," concerning the machinations of a Chinese scientist, follows the recent light productions here. Mr. George Pickett and Co. give a thrilling performance. Mr. Pickett takes the part of the scientist, and Mr. Frank Tennant assumes the rôle of Capt. Winsford, while Miss Dorothy Wilmer is T'Mala, the mystery girl. Mr. Leonard Dainton, Miss Ida Phillips, Mr. Heather Evans, and Mr. Leon Saltoun deserve mention for solid subsidiary work.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen. (nr.); Mus. D., Mr. Gilbert Smith.—"Ideas," staged by Charles Henry, is running with great success, as all Harry Day's productions do. Freddy Forbes and Jack Clifford continue to obtain heaps of fun out of their parts. Irene Shamrock as a versatile comedienne is indisputably good, and Robert Maclachlan and Betty Maitland provide some of the most delightful items in the show as acting vocalists. The setting and dressing are alike first-rate. Amongst the others who do good work are Bert Comerford, Dorothy Hood, Teddie Finch, and Melville Birley.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The entertainment provided this week certainly deserves its title as a surprise variety show. Jocko, the wonderfully trained crow, does many things marvellously well. Jocko's juggling feats are astonishing. Practically new to Birmingham are the exceptionally interesting and remarkably agile character impersonations of Owen McGiveney. He furnishes a Bill Sykes scene from Dickens, and performs the protean feat of taking each character in appropriate costume without undue waits. Billy Bennett, that happy personality in drollery, gives his amusing Beau Brummel comedy burlesque with marked effect, and Dotson, the coloured artist, dances alertly, and provides further comedy of an eccentric order. The Phil Rallis Duo appear in "Little John and Son," and Violet Trevenyon gives a light entertainment which appealed on account of its artistic presentation. Then there is a laughter-provoking novelty entitled "The Wager," and making up the programme are those two vivacious ladies, Peggy and Lena Chisholm.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The mystery play, "The Cat and the Canary," is presented here this week by Mr. T. P. Wray's company, the cast including Misses Eva Rowland, Lucille Sidney, Hilda Russell, Erica O'Foyle, Messrs. Charles Carew, Albert Carlton, George Dudley, Landen Littler, D. Inglefield, and Barry Lyndon.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Hengler's Circus provides a feast of variety here this week, special scenes, such as A Texas Holiday, coming in for much applause, and in addition, the circus programme is executed by cleverly trained horses, skilled acrobats, and amusing clowns.

OLYMPIA THEATRE.—P., Messrs. J. J. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—"Snacks," a revue, runs merrily here this week. The cast includes a capital comedian in Sid Dooley. Other principals include Lawrence Sparkes, Len Ray, Alf. Lawrence, Stella Brookes, Wee Betty, Three O'Leary Girls, Hind Sisters, Wally Revel, Olive Hardwick, Alexander Opera Singers, and full chorus.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The attraction here this week is "Topical Times," a musical revue, presented by Arthur Sleep, consisting of eleven scenes. The chief fun-maker is Billy Percy, and is supported by Rhoda Paul, Ida Taylor, Gertie Duffield, and Bert Melville, with pleasing musical numbers by John Kerridge, and dances by Mme. Fisher's Playmates.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping the bill here this week are Three Equals, clever exponents of physical culture; and, in addition, we have the famous baritone, Launcelot Quinn; Hylda Baker, comedienne; Jimmy Green, burlesque entertainer; Nina and Nora, speciality artists; Romeo and "Rip," ventriloquist; and Harold Baker, comedian, complete.

GLASGOW.

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. Henry Baynton is here again, but in a new selection of plays, opening on Monday with "The Bohemians," in which Mr. Baynton made a dashing Rudolphe. He received excellent support from all the other members of the company. Israel Zangwill's notable play, "The Melting Pot," was given on Tuesday.

METROPOLE. — G. M., Mr. John Walker.—The attraction here this week is the Scotch revue, "Twinklets," presented by the James Currie Productions. The cast includes Norman Donald, Jack Raymond, Dolly Brookes, the Three Kurry Girls, Melville and Meta, Queenie Forbes, Edith Macleod, and Sam Lockridge. There are entertaining specialties by the members of the cast, and a strong beauty chorus is a feature of the production, and is under the direction of Billy Pethers.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Pavilion patrons are favoured with a visit from "Phi-Phi," by Foster Productions. The principals, Harry Lupino and Mark Lupino, are a versatile pair. Babs Evelyn May, Nelly Carlyle, Gertie Forbes, Maude Mack, Leonard Rich, Phil Phillips, and Charles Childerstone are included in the excellent cast.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor, J.P.; A. M., Mr. Arthur Ferne; Mus. D., Mr. Arthur E. Godfrey.—This week we have a visit from Mr. Ivor Novello, who appears in "The Rat," giving a vivid presentation of a Paris apache.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—The variety company here includes Talbot O'Farrell, one of the most entertaining of entertainers; Lily Morris, the popular comedienne; the Griffiths Brothers and Miss Lutie, with their wonderful performing horse; Nick Morton, the talkative songster; Frank Delco and Partner, china plate throwers; Dirk and Anton, daring dental athletes; and Madge (Kiddy) Kennedy, comedienne.

OLYMPIA, LTD.—M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson.—The Mackie Productions are presenting the Scotch revue, "Only a Joke" here. The company includes Oliver and Mack, Jack Andrews, Ike Friedman, Arthur Stevens, Violet Coote, Peggy Desmond, Jack Brady, and the Eight College Girls.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—Peggy O'Neil is here with Barrie's fine work, "What Every Woman Knows," the company being sent by the Dee Cee Tours combination. In the rôle of Maggie Wylie Miss O'Neil displayed acting talents of a high order; Guy Buckley is the John Shand, a rôle which he handles with much discretion; the brothers, James and David Wylie, are very amusingly presented by Frank Pettingell and Gordon Macintosh respectively; E. H. Paterson makes a capital Alick Wylie; and worthy supporters are R. Halliday Mason (Mr. Fekie), May Congdon (Comtesse), Jane Millican (Lady Sybil), and Laurence Caird (Mr. Venables).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague. — Patrons of this popular theatre are having some particularly fine bookings provided for them by the enterprising Mr. W. W. Kelly, and this week is no exception, for "Outward Bound" has arrived on its first visit to Liverpool. On Monday evening there was a large and enthusiastic audience, who followed Sutton Vane's story with keen interest. In addition to being well mounted, the play was interpreted by a highly capable company sent by the Theatre Guild (London), Ltd. Among the artists were Doreen Whitten (splendid as Ann), Ralph D. Richardson (Henry), Lucy Sibley (especially good as Mrs. Cliveden-Banks), Robert Grant (Rev. W. Duke), Charles Hodges (very creditable in the rôle of Scrubby), Alice Mansfield (Mrs. Midget), Percy Walsh (Mr. Lingley), Drelincourt Odium (Rev. Frank Thompson), and Frederick Keen (a convincing Mr. Prior).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—Although the public reception of "The Professor's Love Story" revival has been exceedingly generous, which would warrant its continuance for some time, the season's arrangements demand its departure to-morrow (Thursday), for the presentation of Harold Brighouse's little-known Lancashire comedy, "Zack," which has never been seen in Liverpool. It is to be preceded by a new one-act play, "The Visitor," by Mr. H. M. Walbrook.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Here we are having T. Elder Hearne's revue, "The Scandals of 1924," which is a highly-amusing affair and full of sparkle. In it are given mirthful glances at the back of the stage, film production, animal training, &c.; while there is some clever dancing by Jean Bedini's girls. Included in the cast are Irene O'Dare, Harry Lynman, Claude Lister, the Dainty Dancs, Chris. Silvester, and the London Columbian Band.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Another new work, "Visions," is being enjoyed here, while Harry Day's company of artists includes several very talented people. Dick Evans, principal comedian, has many opportunities for showing his eccentricities, Elaine Rosslyn is full of vivacity, Gracie Rosslyn gives proof of her claim as a particularly fine dancer and vocalist, James Plant is a capital juvenile lead, Levoie and Moran are smart dancers, as is Yootha Rose, and the harmony of the Gregorian Singers earns rounds of applause. There are many pretty scenes, and the Beauty Belles prove an effective chorus.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"The Goods" is the title of a new musical revue sent here this week by Jack Cromo, who appears in it, along with Tommy Welldon, Meg Hamilton, Edgar Sawyer, Dorothe Lawrie, Marie Stevenson, Ernest Hall, Tommy Bourne, and Bessie Leslie's Four.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Tom Edwards, the well-known ventriloquist, heads the bill, and delights everybody with his clever turn; the Littlefields have an amusing conversational wire act; Loch and Lomond present a new edition of their character scenes; and the Brooklyn Comedy Four please with a talented turn of humour and harmony. Others in the bill are Herd and Sherd, with vocal and musical act; Jack Dodds, Scottish comedian; Eight Romps, vocalists and dancers; and Bert Groves, comedian.

MANCHESTER

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Much appreciation is shown here of J. Hastings Turner's brilliant comedy "The Lilies of the Field," which the Dee Cee Tours are presenting by arrangement with Reandean. The feature of the cast is the inclusion of Miss Edna Best in her original rôle of Elizabeth, the "Early Victorian" daughter of the Vicar of Wideleete, and actress and performance are alike charming. The play contains many other entertaining parts, and capital delineations are given, among others, by Mr. Julian D'Albie, Miss Peggy Hopkins, Miss Lilian Mason, Miss Katharine Pole, Miss May Edward Saker, Mr. Neville Brook, and Mr. W. Hyde White.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—Mr. Lionel Bute provides here attractive fare in the shape of "Bluebeard's Eighth Wife." Miss Isobel Brosnan plays excellently in the chief rôle of Monna, and most efficient support is forthcoming from Mr. Denis J. Hogan as John Brown, and Mr. Basil Radford as the Count de Linancourt; while the rest of an able company contribute to the fun.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Patrons here have the opportunity of appreciating the humour of Ernie Mayne, the popular comedian; the conjuring act of Oswald Williams is also a big draw; while excellent shows are given by the eccentric Benedetti Bros.; Phil and Phlora, the delightful dancing duo; Clark and Ritchie, popular comedians; Irene Forde, a dainty comedienne; and Paul Costello, dramatic tenor.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharpies; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company continue to do well here in their revivals of dramas, and this week "Man and Wife" is making a strong appeal.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan. — The L.P.C. Productions, under the direction of Mr. George Lawrence, present here the musical farcical comedy, "Oh! Betsy," with a long and able cast. Miss Doris Drewery shines in the title-part, and there are smart performances by Syd H. Parsons as the Hon. Archie, Harry Levaine as Elinor Victoria Meadows, Arty Ash as the chauffeur Peter Pepper, George Lawrence as Lieut. Tremaine, and George Melrose as Landon, the Pierrot manager. Speciality dances by Monkman and Pickford are introduced with good effect.

KING'S LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The Broadhead Dramatic Company venture here this week upon a version of the romantic play, "The Three Musketeers," by Mabelle F. Barlow. The production is very well handled, with Dennis Renton as the dare-devil D'Artagnan, and Messrs. Milton Curtis, William Clayton, and Harry Orchid as the Musketeers, a doughty trio. Capital performances are added by Charles M. Julian as Louis XII, Clifford Rean as the formidable Richelieu, J. Forbes Knowles as De Rochfort, Ferdie Ray as Buckingham, Ivy Shepperd as Anne of Austria, and Leah Corentez as Miladi.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—The Broadhead Dramatic Company have a good thing here this week in Arthur Shirley's well-known drama, "The Grip of Iron." The cast is happily chosen, and includes Charles Brandon as Jagon, the chief of the stranglers, with good performances also by Victor Rae as Paul Blanchard, Roy Jackson as De Ribas, George Walkley as De Belfort, the lawyer, Fred Granville as Capt. Guerin, Eileen Leoville as Marie Guerin, Ada Oakley as Jagon's daughter, and Monica Holmes as Sophie Blanchard.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—For a few months this hall has returned to vaudeville, twice nightly. A fine programme includes Coram, the ventriloquist; Milton Hayes, in monologues; J. W. Rickaby, comedian; Harry Herbert, eccentric comedian; Daisy Wood, a popular comedienne; the Flying Potters, aerial gymnasts; and the Buckleys, clever jugglers and tomahawk throwers.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Hains.—Here, with great success, Mr. William J. Wilson presents the charming musical comedy, "The Gipsy Princess," with a strong cast, which includes Desiree Ellinger, Arnold Halstead, Maudie Francis, R. Barrett Lennard, Denier Warren, Claudia Guillot, and a host of other capable people.

PORTSMOUTH.

THEATRE ROYAL. — Mr. F. Forbes Robertson is here this week with his repertoire of plays. The pieces presented are:—Monday evening and a matinée on Saturday, "Sweet Lavender"; Tuesday and Saturday evenings, "The Passing of the Third Floor Back"; Wednesday, "The Call of the Road"; Thursday, "Rosemary"; and Friday, "The Yellow Poppy."

KING'S.—The fine programme here includes Sir Harry Lauder, Nixon Grey, Dorothy Darlington, a clever violinist; Winifred Ward the immaculate "boy"; and the Germames, in a speciality act.

HIPPODROME.—Firth Shephard, Ltd., presents "Little Miss Puck." The cast includes Madge White, William Thomson, Renee Hamilton, and George Howard.

PRINCE'S.—Andrew Melville is presenting "The Diver's Luck." The play has for its hero Martin Faber, a young diver engaged on laying of the Atlantic cable, and the part is well played by Frank E. Petley.

COLISEUM.—King and Benson present the latest comedy revue, "Sign On," an amusing musical mixture. Other turns include Pasiso and Partner, in an unsupported ladder act; and the Theda Sisters, in burlesque sporting items.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe.—A visit from Sir Frank Benson is always a popular feature. On Monday night "The Merchant of Venice" was presented, and the repertoire for the week includes "The Tempest," "Macbeth," "Julius Cæsar," "A Midsummer Night's Dream," and "Hamlet."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—For this week's repertory season Mr. Langley Howard is presenting, for three nights each, "The Lion and the Mouse" and "Under Two Flags."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—Mr. Tom Arnold presents the farcical musical comedy "Love and Laughter." A capital cast is headed by Jimmie Godden and Mamie Soutter, supported by Jack Le ham, Vincent Lawson, Grace Russell, Winifred Roma, Hampson Lawton, the Premier Quartette, and the Lawrence Tiller Troupe of Dancers.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—Mr. Harry Slingsby presents the mirthful revue "Zip." The cast includes Billy Caryll and Hilda Mundy as principals, Mareski (violinist), Jack Skelbo, Charles Weaver, Dora Dolaro, Phyllis Pleydell, Wallace Orton's Yama Quintette, and the Twelve Zip Girls.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—The Calvert Productions are presenting the revue "Dainty Dishes." In a good cast are Reg Heaton, Jack Burke, the Four Denvers, and beauty chorus.

ATTERCLIFFE ROYAL.—L., Mr. Wilfred Bryan.—Mr. Harry Christian and his comedy company are providing a first-class entertainment of singing, dancing, and interesting specialities, which is well sustained.

At the Hippodrome, ACCRINGTON, Miss Clara Coverdale presents the revue, "10 to 1 On." The cast includes Jimmy James, Bert H. Thomas, Ken and Tony Wood, White and Pyke, Dot Boston, Ray Wilton, Rene Dawson, The Ten St. Leger Girls, and the Little Lollipops. At the Prince's, Mary Philbin and Norman Kerry, in "Merry-Go-Round," is the attraction.

At the Theatre Royal, ASHTON-UNDER-LYNE, Mr. A. Denville's stock company is performing the nautical play, "The Coastguard's Daughter." Able interpretations of the leading parts are given by Messrs. Raymond Wallace, Jack McCaig, W. Calvert, Will C. Sinclair, Tracey, Athurton, Horace Lionel, and Misses Margaret Hobart, Lucy Saxon, Maud E. Grayson, and others. At the Empire Hippodrome Mr. Will Murray presents "Casey's Court," with Will Murray as Mrs. Casey.

One of Alfred Denville's stock companies is at the Theatre Royal, BATH, this week, presenting such popular plays as "Seven Days Leave" and "The Man From Toronto." The Palace revue is "His Lucky Wife," toured by William de Lacy, in which he and Amy Osborne play prominent parts. The band of H.M. Queen's Royal Regiment commenced a two weeks' engagement on Monday, playing three times daily in the public parks and gardens.

At the Grand Opera House, BELFAST, the Dennison-Neilson-Terry company have "The Honourable Mr. Tawnish." The Royal Hippodrome are featuring Frederick Bentley in revue, "All in Favour," including Miss Florence Helm, the Lawrence Tiller Troupe, &c. The Empire have a good variety programme, with the Eight Welsh Miners, in song-scena, "Down in a Coal Mine"; Bruce McLeod; Lilliani, lady gymnasts; Granby and Granby, &c. Norman Fields, the harpist, is at the Classic. Vaudeville at the Gaiety is supplied by Bros. Williams, the Billposters, and Quelbeco, the dancing violinist.

At the Argyle, BIRKENHEAD, are the Versatile Three (A. A. Haston, E. W. Tuck, and A. Mills); Terry Wilson, Jack Stocks, Vera Hind, Vedras, Christo and Strand, the Harris Family, and Brown's Royal Bioscope. At the Hippodrome H. Slingsby and J. W. Jackson, with the revue, "Peeps Into the Past, Present, and Future."

"The Afrikander" is the attraction at the Theatre Royal, BLACKBURN, with a cast including Miss Stella Patrick Campbell, Mr. Charles Garry, and Mr. Henderson Bland. Messrs. Fred Wilson and Jas. Willard present the London Players at the Prince's Theatre, in "The Great Ambassador." Dick Henderson tops the bill at the Palace Theatre, and is supported by Gardner and Miller, the Great Fanjacks, the Bros. Lloyd, Nellie Brierley, and Will Proud, and Arthur Wilkie and May Victoria. Mr. Henderson is running a singing competition this week. At the Olympia, pictures.

Fred Karno's company, in "The Love Match," is at the BLACKPOOL Opera House. The cast includes Thomas Lucas, Evelyn Sanders, Charles Clarke, J. A. Powers, Jean Allistone, &c. "Scaramouche," the film, is still at the Grand; and at the Palace of Varieties Lew Lake's revue, "Whispers," is the attraction, with Archie Glen, Monty Golding, Una Worth, and Jennie Gregson, &c., in the chief parts.

At the Theatre Royal, BLYTH, the Hanaway Bros. are paying a return visit with their revue "Oh, I!"

"The Nine o'Clock Revue" is the attraction at the Prince's Theatre, BRADFORD, with Mr. Klit-Gaarde and a clever cast in support. Mr. William Nokes' Olympian Circus occupies the Alhambra; while a variety company is at the Palace, the artists being Scott Sanders, Beryl Beresford, Mr. Hymack, Basil King, Taceto, Dean and Clifton, and Larrett.

At the Spa Opera House, BRIDLINGTON, Mr. Fred Reynolds presents his company of artists, including Brinn and Mme. Airos, in "Motoring on a Pole"; Mary Briggs, Frank Melvin, the Dakotas, Harper and Harper, Dunn and Dee, and the memory man, "Datas."

"Where Am I?" is at the Theatre Royal, BRIGHTON, with Marie Hemmingway and Fred O'Donovan. "Double or Quit" is at the Palace Pier, with Leonard Stevens, Charles Melville, and Rosalind Russell. "Rent Free" is the attraction at the Grand Theatre, the cast including Freddy Wolgast. Variety programme is the attraction at the Hippodrome, the turns including Dorothy Ward, Whit Cunliffe, Albert Whelan, Nellie Wigley, Stanelli and Douglas, and the Seven Jolly Jack Tars. "The Blue Flare" is the attraction at the West Pier, with Charles F. Howard, Morley Carroll, and Florence Wilton.

At the Prince's Theatre, BRISTOL, Harold V. Neilson presents Miss Ethel Irving in Henry Arthur Jones's "Mrs. Dane's Defence," supported by a company including Henry Hallatt. At the Hippodrome is the Great Carmo, with his revue, "Magical Moments." His zoo contains lions, tigers, an elephant, leopards, wolves, bears, monkeys, birds, and reptiles. Forty artists are engaged in the production. At the Empire "Wake Up," featuring Jack Gallagher.

Norah Dale and Tubby Turner are starring at the Palace, BURNLEY, in George Sax's burlesque revue "The Annual Album." At the Empire Reg. Bolton is presenting a novelty revue in which he is supported by a strong cast including Kitty Spencer and Peggy Dallas.

At the Opera House, BUXTON, Frank A. Terry and Os. Battye present the "Super-Optimists."

At the New Theatre, CAMBRIDGE, B. A. Meyer presents "The Return of Sherlock Holmes."

The New Theatre, CARDIFF, has a revival this week of "A Message From Mars," with fine interpretations from Mr. Danell Greene as Horace Parker, and Mr. Hilliard Vox as the Messenger. At the Empire a fortnight's stay is commenced by Harry Day's successful revue, "Radios"; George Clarke, the gifted comedian, is in this production, his humorous performance being one of the special features responsible for the success of this revue. Miss Kitty Emson works well with him, and is another acquisition of high order. Others rendering able support are Dorothy Morris, Tiny Mite, Frank Major, Gerald Osborne, Ronald Brandon, Kathleen Burchell, with Pietro and Anna Cuka. To the Playhouse come Mr. Aubrey Smith and Miss Mary Odette in "The Man in the Wheel Chair."

At the Hippodrome, DERBY, Albert de Courville's "Vanities" is the attraction. An excellent company includes Syd Howard, Connie Browning, and Phil Lester. The Raynor Repertoire Co. enter on their second week at the Grand Theatre with "A Bunch of Violets," "Nell Gwynne," "The Easiest Way," and "Under Two Flags." Miss Ennis Lawson plays the leading rôles.

At the Theatre Royal, DEWSBURY, the Evelyn Repertoire Co. present "The Manxman." At the Empire Harry Firth presents the musical burlesque "Oh! Dolly," with George Bolton and Partner, Ten Dolly Girls, Three Gullivers, Eileen Audrey, Stella Ulmar, Bert Collins, Betty Macdonald, Ernie Leslie, and Billie Richards.

At the Grand Theatre, DONCASTER, Douglas Productions present the revue, "Oh! Norman." The cast includes Alf Leonard, Billy Cosso, Ronald Green, Tom Reno, Lilian Duncan, Adeline Valery, Haydn Scott, Josey Leyton, and the Knickerbocker Girls. Charles J. Barber and Elsa Franklin, supported by a first-rate London company, present "Brown Sugar" at Arcadia.

At the Royal Hippodrome, DOVER, the revue, "Some Hustle," is the attraction, the cast including Stanford and Allen and Aleta Turner, and at the King's Hall (pictures) Jack M. Sheridan, comedian, is appearing.

Percy Mavis presents the comedy revue, "Buzz Along, 1924," at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, Randolph Sutton presents the revue, "Spare Parts." The cast includes Randolph Sutton, a clever light comedian; Dorothy Brett, a charming principal lady; Frank Leigh, the Sisters Natley, Teddie Holton, Stan. Powell, and Billy Skyrme. "Habits," a bright revue, presented by Standard Productions, is at the Victoria Theatre. The leading performers are Eddie Lyons and Joe Fay, Syd Bradbury, and Six La Belles. Appearing at the Oxford are the Dakotas, in musical speciality act; and Mason and Hall, comedians and dancers. The stellar attraction at La Scala is "Sally Bishopp," and the Kinnaird has "Woman to Woman."

At the Pier Theatre, EASTBOURNE, the Lena Ashwell Players in "The Celluloid Cat." At the Devonshire Park Theatre the local Amateur Operatic and Dramatic Society is presenting "Trelawney of the Wells" and "Rudd-gore." At the Hippodrome, Francis Weymouth presents a new musical comedy revue, "Flickers and Flashes," including Eddie Walker, T. B. Seymour, Carrie Harding, S. E. Josolyne, and Marjorie Brooks.

At the Crown Theatre, ECCLES, the Broadhead Dramatic Company continue their successful season with "Conn, the Shaughraun." In the title-rôle is Terry

(*Continued on Page 16.*)

THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

Opportunities in the West—Popularity of the Fair—A Plea for the Old-time Show—Coming Events.

Show business in the West Country is for the most part so uniformly good that it is not a little strange to find that the district has been less fully exploited by showmen of late than was the case in the halcyon days of the great Hancock family, who virtually controlled the show business in this section of the kingdom.

Somerset, Devon and Wilts offer golden prospects to showmen of almost every description, while Gloucestershire, Dorset and Cornwall are hardly less profitable

Way Down West.

West Country fairs are proverbially well attended, and, with certain exceptions, money changes hands pretty freely, for a host of villages, particularly in Somerset and Devon, and, in perhaps a lesser degree, in Cornwall, the annual or occasional fair, as the case may be, is a veritable institution—an event eagerly looked for by the inhabitants of the immediate and neighbouring villages, and forming almost as indispensable a factor in rustic life as the village inn itself.

To those who are in the least familiar with these facts it is all the more astonishing to observe the manner in which the big opportunities so plainly evident throughout the West Country are to a very large extent allowed to go begging by the show world. There are, of course, exceptions, as in the case of the genial and ever-popular showman prince Mr. Marshall Hill, who not only knows the West Country backwards, but understands in an unusual degree the quaint psychology and queer philosophy of its people on both sides of the Tamar, together with the characteristics of the towns and villages in the closer proximity of his beloved Bristol. None save the Hancocks, whose names were once a species of talisman in the West, ever knew and understood this wide field of enormous potential wealth half so well as does Mr. Marshall Hill, whose many interests are handled in a fashion that evidences a proper conception of the al-fresco entertainment that will appeal to discerning present-day audiences. I am convinced, however, that it would pay showmen as a body to concentrate more fully upon the West, where the right type of show can always be depended upon to draw good money, and in this regard there is room for a great deal of improvement in certain of the shows at present on the road, not only in the West but in many other parts of England, Wales, and Scotland also.

Much Needed Improvement.

The recent abolition, to all intents and purposes, of the entertainment tax, as far as it relates to the show world, should do much to encourage fresh enterprise and tend towards a general brightening up of some of the not too original shows that for years past have done the round of the fairs, and appeared probably for want of something better to fill the bill.

Careful observation, and discreet inquiries up and down the country leave scant room to doubt that there is plenty of scope even in these advanced days for a revival of some of the older types of entertainment, which not so many years ago gladdened the hearts of village maidens and their attendant swains throughout the land, and seldom failed, as many of the older showmen will recall with a sigh, to produce a steady stream of clinking coin.

Revive the Past.

What has happened to the old waxwork shows, the marionettes, Punch and Judy, the comical clowns, the strong men, the stone-breakers, and their like? and where are to-day the glittering, finely emblazoned and spectacular booth fronts that we knew, it seems but yesterday, with their brilliant after-dark illumination and cheerful bands? What has become of the old-time travelling circus, with its time-honoured processions, its handsome ringmasters, and dashing equestriennes, its clever clowns and splendid horses, and blaring music? How does it come about that these are commonly regarded by your modern showman as things of the past?

It is in this respect that many present-day showmen seem to lack the vision of their brethren of Victoria's reign, and in their rather too slavish emulation of American novelty, and in their incessant search for futuristic side-shows and games of skill, they come dangerously near to forgetting the art of true showmanship, in which an earlier generation conspicuous for the big drum and the big white beaver hat, with its generously curled brim, were past masters.

Sequah's Secret.

No one who remembers the good old days, when the Great Sequah stumped the country, to the accompaniment of brazen trumpet and booming drum, can say with truth that present-day showmanship has made any really important strides in the art of attracting people and pence, and while I am aware that Sequah's methods found innumerable critics, their success was practically demonstrated by the fact that this succeeded in taking a sum, estimated on good authority at some £2,000,000, out of Lancashire alone. Sequah was fortunate in that he possessed amazing insight, coupled with an astounding knowledge of human nature. In the art of holding an audience spellbound, Sequah, it will, I think, be generally conceded has since had only one serious rival, in the person of my old friend, the ill-fated late "Great Lafayette," whose name will ever be remembered with respect wherever showmanship is spoken of.

It is a very big mistake on the part of present-day showmen to imagine that the old-time show, with what they may, perhaps, consider as old-fashioned methods, is "done." In this belief I am confident that they fail to rightly interpret popular taste, for a revival of the real old-English Fayre, subject to certain modifications and revision to suit the needs of the present, would be, for the most part, as enthusiastically welcomed as it would be generously supported.

The Travelling Circus.

Certainly the old travelling circus will never die. As one of the best and oldest of our National institutions, it is unfortunate that it has been allowed, for a variety of reasons, to fall into desuetude—indeed, it is mainly due to the plucky efforts of such stalwarts as Mr. Bostock and Mr. Hengler, who, of late years, have had to contend with innumerable obstacles, adverse circumstances, and crushing difficulties, that the circus as we knew it in former days has not disappeared in its entirety. The time is, however, ripe and singularly opportune for its second advent, and there can be little doubt that in country districts it would again prove irresistibly attractive. As a matter of fact, Mexon's Imperial Circus and Harrison's World's Fair, both of which shows are now touring the West Country, are everywhere being enthusiastically received, and each is drawing big audiences at the numerous towns and villages visited.

Victimising the Showman.

It may be that the use of corporation grounds, where available for fairs, is to be advocated in the showmen's best interests, but it is not a trifle disquieting to observe the growing tendency on the part of certain municipalities to expect showmen to literally "pay through the nose" for ground concessions. It is highly desirable, in the interests of all concerned, that town councils, which control fairs and markets, should aim at giving showmen, who, after all, represent a source of revenue by no means to be despised, a fair and square deal. To seek to profiteer at their expense may well prove

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NEXT WEEK'S CALLS.

MONDAY, JUNE 2, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 23 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

GUERNSEY ST. JULIANS.—"If Winter Comes" Film.

JERSEY ALHAMBRA.—Bert and Gertie.

JERSEY OPERA HOUSE.—"The Gay City."

SALISBURY PALACE. — "London to New York."

STROUD PALACE. — "The Yellow Ticket," June 2, 3, 4; "Witness for the Defence," June 5, 6, 7.

WEYMOUTH JUBILEE HALL.—Ralland Repertoire Co.

YEOVIL PALACE.—"Headlights."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Tom Taylor.

IPSWICH HIPPODROME (rehearsal, 11.30).—W. S. Lyon presents "Tonics."

IPSWICH LYCEUM THEATRE. — D'Oyly Carte Opera Co.

NORWICH HIPPODROME (rehearsal, 2).—Dick Ray presents "Evening News."

NORWICH THEATRE ROYAL.—"Blue Flare."

PAISLEY RINK PALACE (rehearsal, 12).—Cowper Bros., Maie Wynne, Willis and Richards.

PAISLEY THEATRE.—"Robin Hood."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Messrs. Smith and Milestone's "Come In" Revue Co.

ASHTON-UNDER-LYNE PAVILION THEATRE.—The Three Argentas, Brierley and Pound, and Picture Entertainment.

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "Two Lancashire Lasses in London."

LIVERPOOL PAVILION THEATRE.—Mr. Teddy Cocke's "There You Are, Then" Revue Co.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Harry Walburton's "Shavings" Revue Co.

MANCHESTER JUNCTION THEATRE.—Foster and Ninon, Four Lovick Jewels, and Picture Entertainment.

MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Co. present "The Christian."

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "The Stepmother."

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Cripple Creek."

MANCHESTER QUEEN'S PARK HIPPODROME.—William De Lacy's "His Lucky Wife" Co.

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Gertrude Kaye, Farlane and Mac, Tom Edwards, Twelve Moulin Rouge Girls, and company as booked.

SALFORD ROYAL HIPPODROME.—Jack Dodds, The Maloneys, and Picture Entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—W. Ainsley presents "Stella."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Percy Mavis' Revue, "Buzz Along 1924."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

Rehearsal at all Halls at 12 o'clock.

BLACKBURN.—George Sax's "The Annual Album."

BRADFORD.—King and Benson's "Sign On."

BURNLEY.—Joe O'Gorman's "Round the Town."

CARLISLE.—Old-Time Stars, Hal Joy, Yoga.

HALIFAX.—T. Elder Hearn's "Scandals of 1924."

HUDDERSFIELD.—W. & P. Productions' "Fifty-Fifty."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Scott Sanders, Daisy Wood, Kenra Brothers, Trixie Thompson, Taceto, Grace Cunard, and company as booked.

WARRINGTON.—Larrett, Jack Lane, George Rymer, Walker and Mascot, Rossini Brothers, Astor and Astoria, Gladys Carleton.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30). — O'Gorman Brothers, Tom E. Hughes, Madge (Kiddy) Kennedy, The Two Rascals, Jerry & Co., Duncan and Godfrey.

BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Mirrors." Cast includes Jim Jessiman.

BRADFORD ALHAMBRA (rehearsal, 12.15).—"Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

CARDIFF EMPIRE (rehearsal, 1).—Tom Walls presents "Suzanne." Cast includes Dennis Hoey, Gwladys Hay-Dillon, Alfred Wellesley.

EDINBURGH EMPIRE (rehearsal, 12).—Charley and Irene Vesty, Herschel Henlere, Talbot O'Farrell, Lily Morris, George Lee, Naughton and Gold, The Mertons.

FINSBURY PARK EMPIRE (rehearsal, 1).—John Lester presents "The Round-Up of 1924." Cast includes Harry and Burton Lester, Chick Farr, Gladys Neville.

GATESHEAD EMPIRE (rehearsal, 1).—"Parish Relief."

GLASGOW ALHAMBRA (rehearsal, 11).—Maidie Scott, George Bass, George and Butcher, May Henderson, Ristori, Statues that Talk, Clay Keyes.

GLASGOW EMPIRE (rehearsal, 11).—The Fan-Jacks, Hilda Glyder, Ernest Hastings, Gertie Gitana, Elkins, Fay and Elkins, Jack Kellino, David Poole.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

HULL PALACE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers, Jean Allistone.

LEEDS EMPIRE (rehearsal, 1).—Benedetti Brothers, Misquette and Maxly, Harry Herbert, J. W. Rickaby, Malcolm Neil, Dirk and Anton, Syd Moorhouse.

LIVERPOOL OLYMPIA (rehearsal, 1).—Sammy Shields, Hinsle, Paul Witt and May Stevens, Jan Van Albert, Milton Hayes, Bert Errol, The Buckleys.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Les Germaines, Nora Delany, Barker and Tarling, Harry Weldon, Dorothy Ward, Shaun Glenville, Robb Wilton.

NEWCASTLE EMPIRE (rehearsal, 1).—Fred Duprez presents "The 1924 Manhattan Follies."

NEW CROSS EMPIRE (rehearsal, 1).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.

NOTTINGHAM EMPIRE (rehearsal, 1).—"Jocko" (The Performing Crow), Billy Bennett, Owen McGiveney, Dotson, Violet Trevenyon, Phil Rahis Duo, "The Wager," Peggy and Lena Chisholm.

PRESTON EMPIRE (rehearsal, 11).—Frank E. Franks presents "The Times."

SALFORD PALACE THEATRE (rehearsal 10.30).—"Forbidden Fruit."

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Jig-Saw." Cast includes Tommy Mostol.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Pledges."

STRATFORD EMPIRE (rehearsal, 1).—Le Bergs, Dolly Elsworthy, Harry Tate, Jack Hylton and his famous band, Nixon Grey, the Jovers, June Sterling.

SUNDERLAND EMPIRE (rehearsal, 1).—"Ginger," including Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.

SWANSEA EMPIRE (rehearsal, 2).—Ivor Vintor, George D'Albert, Kirkby and Hudson, Wal Langtry, Tom D. Newell, Didama and Partner, Zetta Mor.

VICTORIA PALACE (rehearsal, 11.30).—Ethel Levey, Versatile Three, Nereide, "Our Palace Girls," Schichtl's Marionettes, Victor Andre, Neil McKay, Sisters Vesta.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Joybells."

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—The Great Carmo.

BRIGHTON HIPPODROME (rehearsal, 12).—"Our Liz."

LEEDS HIPPODROME (rehearsal, 12).—"Billy."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Scotch and Polly."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Zip."

PARIS ALHAMBRA.—Period commencing May 30, 1924:—Winston's Water Lions, Antonita Torres, Lucienne Delahaye, Musical Navvies, Zaroubine, Jean and Jewells, Les Stadium, Miss Lily, Devoto Eugenio, Raffles, Four Rogers.

PORTSMOUTH HIPPODROME (rehearsal, 12).—Harry Taft, Nellie Wigley, Nina Martin, Samson, Albert Whelan, Rose and Budd, Miller and Canning.

SHEFFIELD HIPPODROME (rehearsal, 12).—"Irene."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Little Miss Puck."

SOUTHEND HIPPODROME (rehearsal, 12).—"French Follies."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Crisps."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Hugh Ogilvie presents "Winners."

ALDERSHOT.—ALFRED BERT'S MILITARY HALL (rehearsal, 12 o'clock, at Stanhope Theatre).—Shack and Maidee, the Picardy Quartette, Weir and Poole, Nero, Eileen Merrie, Ella Barnes, Rosina May, Monty Biggs, Will Harris.

AYR PAVILION THEATRE (rehearsal, 1).—Alf. E. Dodds presents "The Dixie Minstrels."

BATH PALACE.—"Bill Out of Work."

BLOOMSBURY CINEMA.—Miss Oonah Mairs.

BOURNEMOUTH WESTOVER. — Jack Napier and Hylda.

CHESTER ROYALTY THEATRE (rehearsal, 12).—"Rendezvous," ice skating, Musical Maples, Jack Shields, Sisters Kershaw, Jack and Emily, Maple and May, Marcus.

DERBY HIPPODROME.—"Love and Laughter."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"What Cheer!" Revue.

EDMONTON EMPIRE (rehearsal, 12).—Harry Day presents "Visions."

EXETER HIPPODROME.—Flying Potters, Hymack, Lillian Fitzroy, Two Babs, Wentworth and Lake, Frank H. Fox.

GREAT YARMOUTH HIPPODROME.—"Hullo! Bubbles" Co.

GLASGOW PAVILION. — "Battling Butler."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Three Graces."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Punch."

(Continued on Col. 5.)

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FROM THE PROVINCES.

(Continued from page 14.)

Davies, whilst Gertrude Kay is appreciated in the rendering of Irish songs.

At the Lyceum, EDINBURGH, Mr. Fred W. Warden's company appears in the musical play, "Gabrielle," with Miss Sybil Coulthurst in the title-rôle, supported by Mr. Claude Spencer as Count Felix de Biaritza, Miss Billie Barlow as the Baronne de Bœuff, and Mr. Bertram Dench as the Baron. Miss Edna Davies and Mr. Edgar Merrill, and the other members of the cast contribute to the brightness of the show. At the Royal, Mr. Alfred Zeitlin and Mr. Paul Murray present "Cabaret Nights," with Miss Mamie Worth, Mr. Billy Doust, Mr. Bunny Doyle, Eric and Rene Le Fre, Mr. James Page, Mr. George Talbot, the Cabaret Girls, and a male vocal sextette. The Co-Optimists remain at the King's for another week. The Empire has "Irene," with Miss Ursula Hughes in the name-part, and Mr. Harry Ray, Mr. Claude Bailey, Miss Noreena Feist, Miss Joan Feist, Miss Nellie Dade, Miss Marjory Caldicott, Miss Iris Turner, Mr. Arthur Mayne, Mr. Clifford Barclay, and Mr. Stanley Kirk.

At the Pleasure Gardens Theatre, FOLKESTONE, "The Scarlet Pimpernel" is being played, with Mr. Fred Terry, Miss Violet Farebrother, and a first-rate company in support.

The vaudeville programme at the Hippodrome, GLOUCESTER, includes Samson, the strong man, Herbert La Martine and Teddy Sherry, June Stirling, Victor Kelly and Lady, Lydia Carne and Jack Kellaway, Eccentric Duo, Jerry and Ford, and Wells Bros. and West, in the sketch, "The Head Man."

At the Tower Theatre, GOOLE, is Frank H. Fortescue's Repertory Company in "Facing the Music" and "Caste."

The Macdona Players are presenting at the HALIFAX Theatre Royal their Bernard Shaw repertoire. At the Grand Theatre "The Barrier" is being staged by the Denville Stock Co. T. F. Convery's revue, "On the Dole," with Albert Burdon prominent in the cast, is at the Palace.

At the Gaiety Theatre, HASTINGS, Hastings Amateurs are presenting an original comic opera by Will King, "The Smugglers of Hastings," with over 80 performers.

At the Garrick Theatre, HEREFORD, Mr. Tom Howell presents the Opieros.

At the Royal, HUDDERSFIELD, Harry Leslie presents "The Seven Nobodies," under the direction of Mabel Leslie. The cast includes Renee Rudanyi, Steve Frayne, Mabel Hirst, Sidney Ronald, Mabel Leslie, Billy Barnes, and Harrington Weeks. At the Hippodrome, the Sydney Syndicate are presenting the revue, "There You Are, Then," with Teddy Morris, Lilian Hartley, Doris Crawford, Rex L'Estrange, and the Alabama Syncopated Band. At the Palace are Jack Lane, Gladys Carleton, Tom Fagan, the Rossini Bros., George Rymer, Hal Joy, and Vera Rudd and Partner.

At the Hippodrome, IPSWICH, is "Round the Town," one of Joe O'Gorman's musical revues.

At the Theatre Royal, JARROW, the George A. De Gray Repertoire Company present "Modern Morality" and "Gates of Mercy."

At the KEIGHLEY Hippodrome, Miss Phyllis Neilson-Terry pays a personal visit in the comedy "A Roof and Four Walls."

At LEEDS Grand Gilbert Miller presents "The Green Goddess." The cast includes Frederick Victor, Sam Lysons, Arthur Barclay, J. W. Austin, and Dorothy Rundell. The Royal is closed for rehearsals of the summer pantomime "Aladdin," to be produced on June 2. The Don Productions present the revue "Laughs and Ladies" at the Queen's, where Harry Russell and Daisie Morell are prominent. At the Empire Harry Tate revives his "Motoring" success, other excellent turns being contributed by Robb Wilton, in his latest successes; Tom D. Newall, character comedian; Mary Leighton, soprano; Didama and Partner; Jevon and Jena; and Sydney and Adelaide. The Playgoers' Syndicate present "Scotch and Polly" at the Hippodrome, with Tommy Lorne as principal comedian, well supported by Betty Green, Lloyd Mackenzie, Sydney Bray, Audrey Wilmore, and the Hudson Girls. A good variety bill at the City Varieties includes The Carrolls, Jizuka, Dene Dunlop, Revill and Syd, Tom Suffin, Jimmy Rich, and Grace Cunard.

Mr. Robert Courtneidge's company, in the three-act farce, "On Change," is at the LEICESTER Royal Opera House this week. Mr. Robert Courtneidge is himself appearing as Prof. Peckering Peck. Frank H. Fortescue's repertory company at the Theatre Royal present "That Little Old Mother of Mine," with Miss Jennie Hayden as Mabel St. Claire, the first three days, and "At the Hour of Midnight" for the remainder of the week. The company includes Lalla Price, Dolores Hope, Mary Morosco, Jennie Hayden, John L. Moran, Paul Lorraine, Wm. Beasley, Louis Nanton, and Tom Mackey. A capital variety bill at the Palace includes Will Fyffe, G. H. Elliott, Dan Leno, junr., Sandy Powell, Norman Telma Zellini, and Alice Craven. At the Pavilion is the revue, "Hello! Bubbles," with Charles Royal, Dave Summerhill, Lola Charm, Stan. Opram, Leslie Care, Nita Croft, Elsie Cassilis, and Mamie Kay.

At the Hippodrome, MARGATE, "French Leave" is being played for the first three nights of the week, and Fred Terry, with his company, including Violet Farebrother, in "The Scarlet Pimpernel" for the remainder of the week.

At the Empire, MIDDLESBROUGH, a vaudeville programme is headed by Mr. Reg. Harris' Ten Loonies, in their crazy band performance, "In Liberty Hall," supported by Benson Gray, Annie Rooney, Arthur James, Miss Peggy Vittoria, Stewart and Ray, and Kenna Brothers in "Have a Bit of Sense." At the Hippodrome a musical scena is provided by the Aucklands, also "A Great Turf Mystery." At the Elite pictures and music under the conductorship of Mr. L. Carroll.

At the Palace, NEATH, are the three Mirthful Ringlands in acrobatic juggling and comedy burlesque. At the Gnoll Hall Haywood and Hay appear in character studies as Darby and Joan.

At the Theatre Royal, NORTH SHIELDS, the M. & C. Productions, with the revue "Court Cards," is the attraction.

D'Oyly Carte's Company commenced at NORWICH what promises to be a brilliantly successful week from the advanced booking with a performance of "The Gondoliers." The repertoire includes "Iolanthe," "The Mikado," "Trial by July," and "H.M.S. Pinafore." At the Hippodrome "The Tonics" revue. Cast includes Fred Shuff, Leon and Alys, and Lilian Major, Phyllis and Giles, and the Elma Trio, are at the Regent, and The Georgians at the Spring Gardens. Dainty Iris, Jessie Broughton, and Dennis Creedon are at the Thatched.

At the Palace, OLDHAM, Frank E. Franks presents "The Times," with Cassie Walmer, Alma Martel, Nell Vivian, Ray Renee Quartette, Jean Boyne, Frank O'Brian, Tony Toner, Rob Benroy, The Franconian Singers, 16 Shirley Girls, and Frank E. Franks. "Shavings" is at the Colosseum, with Nellie Maguire, Grace Hartington, Betty Merson, Lal Lynne, George Franklin, Bert Castle, Ford and Lewis, Eight Thistles, and chorus.

At the New Theatre, OXFORD, Mr. Matheson Lang is paying a personal visit for "Eights" week, in "The Bad Man." At the Playhouse, the Oxford Players are presenting Shakespeare's "Twelfth Night."

At the Theatre, PAISLEY, the Wesdennel Productions, Ltd., present "Grumbles of 1924." At the Rink Variety Palace are the Cambrian Troupe, vocalists and dancers; Saxby and West, comedians and dancers; and J. M. Hamilton and Nellie McNab, in Scotch and Irish scenas.

At the Theatre Royal, PLYMOUTH, Mr. Chas. Windermere appears in the farcical comedy, "What a Change." "R.U.R." is at the Repertory, with Mr. Bernard Copping as Alquist; Mr. Eric Morden as Radius; and Mr. T. Gordon Blythe, Mr. Arthur Young, and Mr. Alfred Brandon as officials of the R.U.R. factory. Miss Margot Lister, Miss Frances Waring, Miss Gwendolen Verschoyle, and Miss Mabel Edwardes all have excellent parts, and the actual Robot costumes, used in the London production, have been lent by Mr. Basil Dean. At the Grand, "Reg's Night Out" has Bobbie Harold as principal comedian. At the Alhambra, a revised edition of "Winners of 1924" is presented by Graham Watson; and at the Palace, Percy Honri heads the bill, which includes Harry Ford, Alice Hollander, A. Landford, the Hengler Bros., Lune and Shaw, the Uniques, and Zelda Rome. The musical comedy, "A Mix-Up," is the attraction at the Hippodrome, the company including Chas. O'Shea, Johnny Danvers, Ivy Proadfoot, and Gloria Taft.

"Guess the Title" is the revue at the PRESTON Hippo. this week, and £5 is offered as a prize for a suitable title. There are nine scenes, and the cast includes McGregor and Hood, Kitty Evelyn, Pete Davis, Albert E. Mann, &c. At the Empire Messrs. Arthur Gibbons and Dennis Eadie present the comedy, "At Mrs. Beams," direct from the Royalty Theatre, London.

The musical comedy revue, "The Sunbathers," is being given at the Royal County Theatre, READING. The cast includes William Vasey and Nat Ramsay, supported by the Eldorado Girls. The revue, "Top Speed," is at the Palace Theatre, the company including Jack Warman and Evelyn Kirkby, and Max Rivers' Dancing Wonders.

The Langley Howard Repertoire Co. present "Boy of My Heart" at the Theatre Royal, ROCHDALE. Max Erard, with his revue, "The Menu," is at the Royal Hippodrome. Among the principals are Max Erard himself, Peggy Haley, Fred Maitland, and Rene Wingrove.

At the Theatre Royal and Opera House, ST. HELENS, Mr. Edward Dunstan and company's sixth and last week, "Taming of the Shrew," "Romeo and Juliet," "Tale of Two Cities," "The Shaughraun," "The Colleen Bawn," and "East Lynne" will be presented. At the Hippodrome, Terence Byron in "Simple Simon's Baby," by G. Carlton Walace.

At the SALFORD Palace the Osborne Production Co. presents a musical comedy revue, "April Showers." In the cast are Barry Barnes, Bert Rogers, Leila D'Flora, Eva Lawrence, Joyce Lynn, Teddy Williams. Specialities by Mme. Richardson's troupe of juveniles and the Seven Dandy Ladies. At the Royal Hippodrome, Jack Byrne, Tommy Francis, and Rona Riden. Also pictures.

At the Opera House, SCARBOROUGH, we have Harry Roxbury in the farce, "Richard, How Could You?" including Miss Doree Thorne. At the Theatre Royal, Chas. Edward Clarkson's company in the revue, "Hello! Blackpool Carnival."

At the Grand Theatre, SOUTHAMPTON, Charles Doran and his Shakespearean company are paying a return visit. At the Palace William Revill presents his company in "London to New York," including Bernard Cooke, Charlie Russell, Billy Lynne, Peggy Hall, Zillah Carmena, and full Beauty Chorus. At the Hippodrome Seymour Hicks presents "Broadway Jones," including Mr. Harry Piddock as Broadway.

"The Witness for the Defence" is being played at the Ambassadors' Theatre, Southend-on-Sea, and at the Hippodrome Mr. Albert de Courville presents "The Rainbow." "The Likes of Her" is at the New Palace, Westcliff-on-Sea.

At the Opera House, SOUTHPORT, is "The Quinneys." In the cast are Malcolm Tearle, Jane Comfort, Alice Hill-Mitchelson, Frederick Castleman, Molly Redmond, Sidney A. Oaks, Douglas Thompson. At the Palladium "The Globe Trot," revue, featuring Nor Kiddie, Clarice Chesney, Arthur Reece, Marie Brayman, Harry Wilkinson, and the Musical Exceldas. At the Pavilion the Dixie Minstrels.

At the Grand Theatre, STOCKTON, the eighteenth week of Ray and Mayne stock company in "Tainted Goods," by Clifford Rean, and "The Third Man," by Vivian Edmonds. At the Hippodrome Lancashire and Yorkshire Old-Timers, Bandmaster Morris, and Fred Court.

At the Empire Theatre, SUNDERLAND, Fred Duprez is presenting the "Manhattan Follies of 1924." The cast includes Jack Williams, Fabbie Benstead, Dorothy Denny, Florence Matthews, Wilbur Lenton, the Four K-Foleys, and "the Sixteen Follies Girls." Pictures at the King's Theatre are supplemented by the Ilott Quartette, who give excerpts from grand operas. At the Theatre Royal the revue "Joy Bells" is the attraction. The company includes Johnson and Richard, comedians; Clark and Jansen, Iris Danes, Frank Layton, Nora de Lisle, and a beauty chorus.

At the Theatre Royal, TORQUAY, the attraction is the Daniel Mayer Company's "The Way of an Eagle," with Miss Jane Welsh in the rôle of Muriel Roscoe, Miss Frances Midgley as Dorothy Musgrave, and Mr. F. W. Cavanagh as Nick Ratcliffe. At the Pavilion, Mr. D. W. Griffiths' latest picture, "The White Rose," is the attraction.

At the Empire Theatre, WEST HARTLEPOOL, "What a Night" is being presented. The cast includes Kemp and Freeman, Alex. Harland, Lottie and Lily Gordon. Specialities by the Monti Troupe of Dancers. The Millance Stock Company are to be seen in "The Grip of Iron" at the Grand Theatre. At the Palace Theatre the variety artists are the R.A.O.B. Male Voice Choir, the Surprise Quartet, and Joe Hastings (ventriloquist).

At the Theatre Royal, WHITEHAVEN, are Jim Nolan, comedian; Dorothy Ford, vocalist; Busoni, musical marvel; Hetty Bowden, soprano; Jock Whiteford, comedian; and O'Reilly, ventriloquist. At the Gaiety, in addition to pictures, the variety feature this week is the Bohemian Trio, in a delightful musical act.

At the Theatre Royal, WINDSOR, Joe Morrison presents the revue, "Jazzland." The cast is headed by Charlie Wood and Maisie Terriss, supported by De Busse and his piano-accordion, Joe Morrison's syncopated orchestra, Ben George, Anderson Duo, Bryant (the Royal harpist), Len Battle, Lena Latham, Beaumont and Radmore, Arthur Calkin, Fred Brown, and Jenny Hunter.

F. Clive Ross and Stanley Lathbury are presenting "Outward Bound" at the Theatre Royal, WORCESTER.

At the Theatre Royal, YORK, "The Edge o' Beyond" is being played, with Dorothy Pringle, Georgina Wynter, Allan Drew, and Richard Williams in leading rôles. The musical comedy revue, "What Cheer," is at the Empire, Hayes and Austin, Betty and Billy Clark, Hilda Gibson, George Clayton, and Vernon Drake in principal parts.

PERCY HONRI
"A CONCERT-IN-A TURN."
P.A.—CROMWELL HALL, EAST FINCHLEY, N.2.
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"COPPER NOB."
At Woolwich.

Musical comedy-revue. Book by E. C. Rolls and H. C. Sargent. Produced by Ernest C. Rolls, and presented by London Attractions, Ltd., at Royal Artillery Theatre, Woolwich.

In this revue two versatile artists, Jennie Benson (Copper Nob) and Bruce Green (Joe Butters, a valet), show to perfection the flair they have for bright entertainment. Of a go-as-you-please, inconsequential order, their humour never failed to please. In Scene 3, "The Beauty Parlour," Bruce Green as the irrepressible valet, Butters, is perhaps at his best, while Jennie Benson shines most in Scene 6, "A Dressing Room," as it gives her scope for some acting and impersonation. Delightful impressions were given of Talbot O'Farrell, Albert Whelan, and Maidie Scott. The scenery of the revue was helped by some remarkably pretty dresses, with striking headgear, particularly Jennie Benson's display of the Mantilla, in a Spanish scene, faithfully produced.

As not unusual with revues of the purely musical-comedy type, the plot is sketchy enough, and mainly features Jennie Benson as a girl seizing the understudy's opportunity of starring in order to better herself to accept the proposal of marriage made by Sir Richard Vereker (Martin Iredale). But one does not ask too much of a story when music, dance, and acting are given in such profusion.

A word must be said for the acting of Violet Carmen as Gladys Wyndham, a rival for the hand of Sir Richard, and Charles Wilbur as Percy Pimple, a rival for the heart of "Copper Nob"; while Martin Iredale as Sir Richard Vereker, although finding himself in many unexpected situations, comes through them all with credit.

The music throughout was both tuneful and expressive, the most encored being the duets between Jennie Benson and Bruce Green ("On My Spanish Guitar") and Jennie Benson and Charles Wilbur ("Shanghai").

"FIFTY-FIFTY"
At Stoke Newington.

This production, which differs from the ordinary revue, inasmuch as there is a suspicion of a plot in it, is going well here. Messrs. Austin Webb and Dandy Page are the main factors of fun, and work together admirably in their various stunts and musical numbers, such as "The Two Italians' Love Melody." Mr. Webb's comedy is unforced, but never fails to hit the popular mark. Alec Hardisty is physically and vocally a tower of strength with his fine baritone voice; Mr. Edgar Maynard in a skate-dance act and Mr. Frank Early in a humorous ditty are valuable adjuncts. Miss Vi Kaley is mirth-provoking, and Miss Binnie Lura is charming in dance. "The Fifty-Fifty Girls" are an effective ballet with good voices. Altogether a bright little show.

Cecil Lennox.

Judging from the demands of various concert party managers throughout the country, numbers published by this progressive house will be amongst the most popular this season. Gracie Gallinore reports that one of her biggest successes at the Beach Pavilion, Aberdeen, is "Zuyder Zee," whilst Hylder Rowlands, at Largs, puts over "Susannah's Squeaking Shoes" in a style all her own, with which she carries "the house." This clever artist finds "I've Got That Happy Feeling" a pronounced success. In the Glasgow parks the famous "Merrymakers" have won a strong Scottish following. Phyl Fraser gives a charming rendering of "In the Days of the Crinoline," whilst her sister, Madge Fraser, scores heavily with "Happy Feeling" and "Girls of the Old Brigade." Harry Tilsley, assisted by George Camm and George Norman, gain great applause by their rendering of "Fido Followed Felix" and "Oh! That Mistletoe Bough." Collins' Royal Pierrots are utilising "I've Got That Happy Feeling" and "Fido Followed Felix," and have other numbers in preparation.

The band of the Queen's Own Cameron Highlanders, under Mr. W. C. Griggs, is making a special feature of "Well! I Am Surprised," "Susannah's Squeaking Shoes," and are to include "How's Bonzo?"

Eugene Garrichini, the famous Bridlington conductor, finds "Well! I Am Surprised" the hit there. He is also doing "Hot Roasted Peanuts."

Concert parties are invited to send 1s. for our big 10 hits. Musical directors should write for particulars of our orchestral club.

Verdi's "Requiem," which was first produced in Milan in 1874, is to celebrate its jubilee with a performance at the Crystal Palace on Saturday afternoon, June 21. Sir Henry Wood is even now busily engaged in rehearsing the Handel Festival Choir 2,500 strong, who are to take part. Sir Henry will, of course, conduct, and Mr. Walter Hedgcock, the Palace musical director, will officiate at the organ. The soloists are Florence Austral, Margaret Balfour, Tudor Davies, and Norman Allin, and the orchestra engaged is the London Symphony.

(Continued from col. 2.)

KEIGHLEY HIPPODROME (rehearsal, 12).—"Our Liz" revue.

KINGSTON EMPIRE (rehearsal, 12.45).—Westbourne Productions, Ltd., present "Laughter (Un)Ltd."

LEITH ALHAMBRA (rehearsal, 12).—Harry Lees' "Kee-Hoy!"

LONDON, SHOREDITCH. — Haley's Revuette Co., The Heywoods, Harry Shiels and Co., Molly West, Dan Bros. and Sherry, Zena Carrol, Eddy George, Daisy Griff, Van Delfts.

QUEEN'S, POPLAR (rehearsal, 4).—"The Queen of the Cabaret."

ST. ALBANS GRAND PALACE (rehearsal, 12).—La Fleur, Scholey Bros., and Pictures.

WORTHING THEATRE ROYAL. — Goodwin Hallett Opera Co.

"ON THE RUN."
At Watford.

"On the Run" is being presented at the Palace, Watford, this week by Arthur Bradford. It is excellently staged, and with a good company to support it the piece goes with a fine swing. Comedy is one of its strongest points, but unlike similar entertainments, it does not rely on one artist to produce the fun, there being three clever comedians and one equally good comedienne to take part in the many humorous interludes. Messrs. Edgar Driver, Billy Leo and Ray Holgate, and Miss Edna Payne work well together and keep the house in continuous laughter in a number of scenes which are full of humour and animation. The Labour Exchange, 1924-1954, the Spanish Bull Ring, and the Passport Office afforded each artist opportunity to appear to advantage. Miss Kathleen Hesketh, with her songs and dances, helps considerably to provide many brighter moments in the show. One of the prettiest scenes is No. 7, "Columbine and Harlequin" being effectively presented by Miss Edna Payne and Syd Wickard, assisted by the Twelve High Steppers, who take a prominent part in all the song scenas, and whose speciality dances are very popular. Mr. James Clarke fills several light comedy parts with success.

"THE ALTERNATIVE."

"The Alternative," a new play by Lucy Wilson and Adrian Alington, which was produced at the Theatre Royal, Portsmouth, last week, prior to a London run, is a strong play of intense and sustained interest, with a the acting part for Lucy Wilson. The authors have evolved a gripping story, culminating in a heart-racking problem in which the heroine has to struggle between her conception of right and wrong—hence the title. It is thoroughly modern, and is based upon one of the most complex problems of the day. A painter, in a fit of jealousy and ungovernable temper, murders a fellow artist who is a friend of the family. The courts decide that the painter was insane at the time, and in their clemency banish him to a criminal asylum. Then comes the question of what the wife, who has done her utmost to save him from the death-penalty, is to do. Is she to live in isolation, haunted by the thought that she is legally bound for life to a wreck of a man, or is she to ignore sentiment and do the unconventional thing? The choice made will undoubtedly create considerable controversy.

Miss Lucy Wilson plays the part of the heroine, and she is the central figure all the time. In the difficult rôle of Geoffrey Finton, Mr. Gordon Bailey, who produces the play, was perfect. Charles Carson played Anthony Whitehead with the proper restraint, and Iris Hicks as Mr. Hare introduced the atmosphere of a village rectory, with an overbearing parson's wife in command. Eric Cowley and Gipsey Ellis are also strong characters. The production was well staged and mounted.

ADAIR WOUNDED FUND.

The present season of Adair Wounded Fund Entertainments was brought to a conclusion by a farewell social at the Pavilion, Marble Arch, on Sunday afternoon. Films played a big part in the afternoon's programme, but the magical art of Mr. Alan Adair himself also fortunately found its place in the scheme of things, whilst the vocal ensemble, "Songs We Sang 1914-1918" (introduced at the recent Palladium matinée), was revived with success.

The usual lucky draw this time assumed huge proportions, the first prize in the Drivers' Super-Draw being as much as twenty guineas (thanks to the generosity of the City of London and Metropolitan Police Forces). Mrs. Basil F. Leakey (wife of the founder) distributed the prizes, and Mr. John Humphreys was M.C. These entertainments will be resumed in September.

Owing to the death of Mr. T. Harris, late manager of Hodgkins, Ltd., dyers and cleaners, of 10, Dean-street, Oxford-street, W., the firm have appointed Mr. E. J. Cutbill in his stead. Mr. Cutbill has been managing the branch and its connections during the illness of the late Mr. Harris, and has had a thorough experience for a number of years previously at the firm's works. He is well qualified to give advice on all matters connected with the cleaning and dyeing of stage costumes or furnishings.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Bursiem (season).
ANNA CHRISTIE.—June 2, Grand Theatre, Hull.
A ROOF AND FOUR WALLS.—May 26, Hippo., Keighley; June 2, New, Cambridge.
ASHWELL, LENA, PLAYERS. — May 26, Pier, Eastbourne.
AT MRS. BEAM'S.—May 26, Empire, Preston; June 2, Grand, Wolverhampton.
A WEEK-END.—June 2, Hippo., Margate.
BAT, THE.—May 26, Borough, Stratford.
BATTLING BUTLER.—May 26, Newcastle; June 2, Glasgow.
BAYNTON, HENRY.—May 26, King's, Glasgow; June 2, P. of W., Birmingham (three weeks' season).
BENSON, SIR FRANK.—May 26, Lyceum, Sheffield; June 2, Grand, Leeds.
BLUEBEARD'S EIGHTH WIFE (RED).—May 26, O.H., Manchester; June 2, Prince's, Bristol.
BLUEBEARD'S EIGHTH WIFE (WHITE).—May 26, Hippo., Willesden; June 2, Empire, Islington.
BLUE FLARE, THE.—May 26, West Pier, Brighton.
BROADWAY JONES.—May 26, Hippo., Southampton; June 2, Palace, Leicester.
BROWN SUGAR.—May 26, Arcadia, Doncaster.
BUCKLEY, FRANK.—May 26, Palace, Beeston.
CAMPBELL, MRS. PATRICK.—May 26, Golders Green; June 2, Palace, Bradford.
CARRINGTON (MURRAY) CO.—May 26, Grand, Hull; June 2, Lyceum, Sheffield.
CAT AND CANARY.—May 26, Gaiety, Dublin; June 2, O.H., Derby.
COMPTON COMEDY CO.—May 26, P. of W., Birmingham.
CONN, THE SHAUGHRAUN.—May 26, Crown, Eccles.
DANCERS, THE.—May 26, Wimbledon T.
DEANE (HAMILTON) CO. — May 26, Palace, Scunthorpe; June 2, O.H., Southport.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—May 26, Town Hall, Gorey.
DORAN, CHARLES.—May 26, Grand, Southampton; June 2, Gaiety, Hastings.
DOUBLE OR QUIT.—May 26, Palace Pier, Brighton; June 2, County, Reading.
D'OYLY CARTE OPERA.—May 26, T.R., Norwich; June 2, Lyceum, Ipswich.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., St. Helens (season).
EDGE O' BEYOND.— May 26, Royal, York.
EYE OF SIVA.—May 26, W.G., New Brighton; June 2, Grand, Blackpool.
FORBES-ROBERTSON, F.—May 26, T.R., Portsmouth.
FRENCH SPY.—May 26, O.H., Jersey.
GABRIELLE.—May 26, Lyceum, Edinburgh; June 2, King's, Glasgow.
GAY CITY, THE.—May 26, Jubilee H., Weymouth.
GILL McLEAY, R.—May 26, Coronation, Ulverston.
GIPSY PRINCESS. — May 26, Hippo., Manchester.
GODWIN-HALLETT OPERA CO.—June 2, Royal, Worthing.
GREEN GODDESS, THE.—May 26, Grand, Leeds; June 2, New, Oxford.
GRIP OF IRON.—May 26, Met., Manchester.
HAS A WIFE THE RIGHT?—May 26, Pal., Carlisle.
HONOURABLE MR. TAWNISH, THE.—May 26, Belfast; June 2, Dublin.
HOUSE FULL.—May 26, Tivoli, New Brighton.
HOWARD-BAKER, J.—May 26, T.R., Hebburn.
IGNORANCE.—May 26, Hippo., Rotherhithe.
IRENE.—May 26, Empire, Edinburgh.
IRVING, ETHEL.—May 26, Prince's, Bristol.
KATINKA.—May 26, Palace, Walthamstow.
KID OF ARIZONA.—May 26, Court, Warrington.
LADY OF THE ROSE, THE.—May 26, H.M., Aberdeen; June 2, King's, Dundee.
LAST WARNING.—May 26, Palace, Tottenham.
LIE, THE.—May 26, O.H., Cheltenham.
LIKES OF HER, THE.—May 26, Palace, Westcliff.
LILIES OF THE FIELD, THE (DEE CEE).—May 26, Prince's, Manchester; June 2, W.G., New Brighton.
LITTLE BIT OF FLUFF.—May 26, Walsall.
LOVE AND LAUGHTER. — May 26, Empire, Sheffield; June 2, Manchester.
LOVE MATCH.—June 2, Palace, Hull.
MACDONA PLAYERS.—May 26, T.R., Halifax; June 2, Prince's, Manchester.
MAID OF THE MOUNTAINS.—May 26, Palace, Chelsea.
MAN AND WIFE.—May 26, Osborne, Manchester.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—May 26, Alex., Birmingham.
MATHESON LANG.—May 26, New, Oxford.
MRS. DANE'S DEFENCE. — May 26, Prince's, Bristol.
MOVIE STAR.—May 26, Hippo., Wolverhampton; June 2, Stoke Newington.
NEILSON-TERRY, PHYLLIS.—May 26, Hippo., Keighley; June 2, New, Cambridge.
NEW SHAKESPEARE CO. — May 26, Assembly Rooms, Malvern; June 2, King's, Hammersmith.
NEW WIVES FOR OLD.—May 26, T.R., Guildford.
NOVELLO (IVOR) CO.—May 26, Alhambra, Glasgow.
O'MARA OPERA CO. (SHAMUS O'BRIEN).—June 2, Shakespeare, Liverpool.
OUR FLAT.—May 26, Empire, Croydon.
OUTWARD BOUND.—May 26, T.R., Worcester.
OUTWARD BOUND.—May 26, Hippo., Lewisham.
PAINTING THE LILY.—May 26, O.H., Harrogate; June 2, Palace Pier, Brighton.
PARTNERS AGAIN.—May 26, Royal, Chatham.
PHI-PHI.—May 26, Pavilion, Glasgow; June 2, King's, Edinburgh.
PICCADILLY PURITAN. — May 26, Pavilion, Weymouth.
PLAYTHING OF AN HOUR.—May 26, Royal, Stratford.
PLUS FOURS.—May 26, T.R., Bournemouth; June 2, O.H., Scarborough.
POTASH AND PERLMUTTER.—May 26, Palace, Camberwell.
PRISONER OF ZENDA.—May 26, Grand, Hull; June 2, Lyceum, Sheffield.
PRIVATE SECRETARY.—May 26, T.R., Leaming on Spa.
QUAKER GIRL, THE.—May 26, Newport.
QUALITY STREET.—May 26, O.H., Cork; June 2, T.R., Birmingham.
RALLAND REPERTORY. — May 26, Palace, Salisbury.
RAY AND MAYNE. — Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—May 26, Grand, Derby.
RETURN OF SHERLOCK HOLMES.—May 26, New, Cambridge.
RICHARD, HOW COULD YOU?—May 26, O.H., Scarborough.
ROMANCE.—May 26, Repertory, Nottingham; June 2, O.H., Buxton.
ROTHESAY ENTERTAINERS. — Bandstand, Rothesay (season).
ROYAL DIVORCE.—May 26, Grand, Swansea.
SILENT HOUSE.—May 26, Palace, Bordesley; June 2, Grand, Plymouth.
STREET SINGER, THE.—May 26, T.R., Birmingham.
STRETTON, HESBA.—May 26, County, Reading; June 2, T.R., Worcester.
SUNSHINE SALLY.—May 26, G., Lancaster.
SUZANNE.—May 26, Empire, Chatham.
TERRY (FRED) CO.—May 26, P.G., Folkestone (3); 29, Hippo., Margate (3).
THREE MUSKETEERS.—May 26, King's, Manchester.
TWO LITTLE DRUMMER BOYS.—May 26, Collins's.
WHAT EVERY WOMAN KNOWS.—May 26, Court, Liverpool; June 2, O.H., Manchester.
WIDOW'S HUSBAND. — June 2, Grand, Southampton.
YELLOW TICKET.—May 26, Alhambra, Devonport.
£100 GHOST, THE.—May 26, Palace, Salisbury; June 2, Jubilee Hall, Weymouth.

REVUES.

AERIAL FLASHES.—May 26, Pal., Swansea.
ALL IN FAVOUR.—May 26, Hippo., Belfast.
ALL THE RAGE.—June 2, Pavilion, Southport.
ANNUAL ALBUM.—May 26, Palace, Burnley.
APRIL SHOWERS.—May 26, Palace, Salford.
ARE YOU BETTER?—May 26, T.R., Lincoln.
BARNSTORMERS. — May 26, Empire, Newcastle.
BEAUTY QUEEN.—May 26, Royal, Wolverhampton; June 2, Palace, Bordesley.
BOOM.—May 26, Pavilion, Redhill.
BUBBLE AND SQUEAK.—May 26, Hippo., Poplar.
BUZZ ALONG.—May 26, O.H., Dudley.
CABARET NIGHTS.—May 26, Royal, Edinburgh.
CAPITAL LEVY.—May 26, Empire, Kilburn.
CASEY'S COURT.—May 26, Hippo., Ashton-under-Lyne.
CHEER UP.—May 26, Royal, Aston.
COPPER NOB.—May 26, Artillery, Woolwich.
CRASH!—May 26, Metropolitan.
CRISPS.—May 26, New, Crewe; June 2, Hippo., Wolverhampton.
CRYSTALS. — May 26, Hull; June 2, Sheffield.
CUSHY JOB.—May 26, Palace, Newcastle.
DANCING MAD.—May 26, Empire, Stratford.
DANCING TIME.—May 26, Empire, Islington.
DIPPY.—May 26, Empire, Woolwich.
DOWN SOUTH.—May 26, Grand, Clapham.
DRAWING THE DOLE.—May 26, Grand, Plymouth.
EPISODES.—May 26, Hippo., Ipswich.
FAST AND FURIOUS.—May 26, Palace, Grimsby; June 2, Hippo., Nottingham.
FLICKERS AND FLASHES.—May 26, Hippo., Eastbourne.
FORBIDDEN FRUIT.—May 26, Tivoli, Barrow-in-Furness; June 2, Regent, Salford.
GINGER.—May 26, Empire, Gateshead; June 2, Empire, Sunderland.
GOING SOME.—May 26, Olympia, Shoreditch.
GOODS, THE.—May 26, Rotunda, Liverpool.
GRUMBLES OF 1924.—May 26, Paisley.
GUESS THE TITLE.—May 26, Hippo., Preston; June 2, East Ham Palace.
HELLO! BILL.—May 26, Queen's Park, Manchester.
HELLO! BLACKPOOL.—May 26, O.H., Scarborough.
HIGH HEELS AND STOCKINGS.—May 26, Royalty, Chester; June 2, New, Crewe.
HIS LUCKY WIFE. — May 26, Palace, Bath.
HOLD UP, THE.—May 26, Hippo., Aldershot.
HONEYMOON GIRL.—May 26, Empire, Swansea; June 2, Empire, Croydon.
HOT-POT.—May 26, Birmingham.
HULLO! WEMBLEY.—May 26, Hippo., Gt. Yarmouth.
IDEAS.—May 26, Birmingham.
JIG SAW.—May 26, East Ham; June 2, Southsea.
KICK OFF.—May 26, Royal, Worthing.
KLU-KLUX-KLAN.—May 26, Palace, Hammersmith.
LAUGHTER, UNLIMITED. — May 26, Hippo., Aston.
LITTLE MISS PUCK.—May 26, Hippo., Portsmouth; June 2, Hippo., Southampton.
LONDON TO NEW YORK.—May 26, Palace, Southampton.
LOVE AND LAUGHTER.—May 26, Empire, Sheffield.
LOVE SCHOOL.—May 26, Col., Portsmouth; June 2, Palace, Bradford.
MANHATTAN FOLLIES.—May 26, Empire, Sunderland; June 2, Empire, Newcastle.
MARGUERITE.—May 26, Pal., Llandudno; June 2, Grand, Lancaster.
MENU, THE.—May 26, Hippo., Rochdale; June 2, T.R., Huddersfield.
MIRRORS. — May 26, Shepherd's Bush; June 2, Birmingham.
MR. TOWER OF LONDON.—May 26, Empire, Wood Green; June 2, Alhambra, Bradford.
MUDDLES.—May 26, Grand, Luton.
NINE O'CLOCK REVUE, THE.—May 26, Prince's, Bradford; June 2, O.H., Harrogate.
OH! BETSY.—May 26, Hippo., Hulme.
OH! DOLLY.—May 26, Empire, Dewsbury.
O.K.—May 26, Empire, West Bromwich.
ONLY A JOKE.—June 2, Pavilion, Ayr.
ON THE DOLE.—May 26, Palace, Halifax.
ON THE RUN.—May 26, Palace, Watford.
OUR LIZ.—May 26, Grand, Hanley; June 2, Hippo., Brighton.
OUT OF LUCK.—May 26, Lyceum, Ipswich.
PARADISE ALLEY.—May 26, Empire, Nottingham.
PARISH RELIEF. — May 26, Empire, South Shields.
PEP.—May 26, Arcadia, Redcar.
PEEPS.—May 26, Hippo., Birkenhead.
POPPYS. — May 26, Brighton Hall, Gorseinon.
POPS.—May 26, Bedford, Camden Town.
PUNCH.—May 26, Hippo., Ilford; June 2, Granville, Walham Green.
QUEEN OF THE CABARET.—May 26, Granville, Walham Green.
RADIOS.—May 26, Empire, Cardiff; June 2, Empire, Newport.
RAINBOW, THE. — May 26, Hippo., Southend.
REAL STUFE.—May 26, H.M., Carlisle.
ROUND THE TOWN.—May 26, Hippo., Ipswich.
ROUND UP, THE. — May 26, Empire, New Cross.
RUMOURS OF 1924.—May 26, Empire, Newport; June 2, Devonport.
SCANDALS OF 1924.—May 26, Empire, Liverpool; June 2, Halifax.
SCOTCH AND POLLY.—May 26, Hippo., Leeds.
SEARCH ME.—May 26, Edmonton Empire.
SEEING LIFE.—May 26, Empire, Kingston.
SERVED HOT.—May 26, Col., Radcliffe.
SIDE SHOW.—May 26, New, Northampton.
SOME HUSTLE.—May 26, Hippo., Dover.
SPARE PARTS.—May 26, King's, Dundee.
TIMES, THE. —May 26, Palace, Oldham.
TIP-TOP TOPICS. — May 26, Empire, Penge.
TONICS.—May 26, Hippo., Norwich.
TONS OF FUN.—May 26, Hippo., Coventry.
TOP SPEED.—May 26, Palace, Reading.
TRIP TO PARIS.—May 26, St. Julians, Guernsey (2); Palace, Yeovil (3).
TWINKLETS.—May 26, Met., Glasgow.
UNEMPLOYED.—May 26, Empire, Brixton.
UP THE RIVER.—May 26, South London P.
VANITIES.—May 26, Hippo., Derby.
VISIONS.—May 26, Liverpool; June 2, Edmonton.
WAKE UP.—May 26, Empire, Bristol.
WHAT A LAD.—May 26, Met., Bootle.
WHAT A NIGHT. — May 26, Empire, West Hartlepool.
WHAT CHEER.—May 26, Empire, York.
WHIRL OF THE WORLD. — May 26, Hippo., Newcastle.
WHISPERS.—May 26, Palace, Blackpool.
WINNERS.—May 26, Hippo., Devonport.
YOU'D BE SURPRISED.—May 26, Alhambra.
ZIP.—May 26, Hippo., Sheffield.

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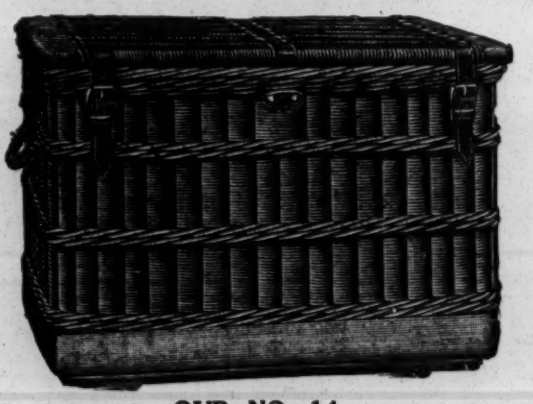
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This Show is Booking Fast.
All Coms.:—NAPOLI, 35, Waterloo Road, LONDON.

SONGS AND SINGERS.

B. Feldman and Co.

In a well-arranged medley of Feldman tunes, Malvina scores a brilliant success. Chief of the numbers is "Gigolette," which is closely followed by "Horsey." "I'm Sitting Pretty in a Pretty Little City" and "Dancing Dan" are also included in Malvina's popular act.

Kitty Storrow submits "A Smile Will Go a Long, Long Way," which number meets with hearty acceptance. Miss Storrow has a new number ("Wonderful Kingdom of Dreams") in rehearsal.

"Say It While Dancing" continues to prove an attraction as featured by Marie Lorenzi (harpist).

Beatrice Gomez's "Fanfare" Concert Party is making a successful feature of numerous Feldman numbers, of which the outstanding attractions are "If They're Irish Bring 'em All In," "Dancing Fool," "I Never Knew," "Turned Up," "Horsey, Keep Your Tail Up," "Oh, How She Lied to Me," "Say It With a Ukulele," and "Smilin' Through."

Key and Keyworth, who sailed for Australia the other day, will feature "Won't You While Away a Little While With Me?" "Twilight Rose," and "I Lost My Heart When I Found You," during their Colonial engagements.

Wish Wynne is introducing "Mother Loves Me" into her act.

The Elliott Savonas, who are going on an extensive tour in Germany, will feature many Feldman numbers.

P. M. Turner's bright revue, "The Globe Trot," has much delightful music from the pen of J. A. Tunbridge, and additional attractions are found in "More" (featured by Clarice Chesney and the Coral Girls) and "Angelus," which is the subject of an artistic musical feature presented by the Musical Excelsas.

Bert Symes has a big repertoire of Feldman music for his forthcoming concert party engagement.

Daisy Dormer has taken up a number of the firm's songs for production on her L.T.V. engagements.

In "The Hold-Up"—Joe Peterman's new revue—Walter Scovell scores heavily with a dainty number, entitled "Day After Day," which Stanley and Alleyn have written. "Turned Up" is featured in the same production by George S. Young.

M'Lita Dolores, in Julius Darewski's "Tip-Top Topics," scores heavily with "Bebe," and in the same successful show Frank Paul puts over "A Smile Will Go a Long, Long Way."

Cissie Murray, in C.P. at the Beach Pavilion, Aberdeen, tells of her outstanding success with "Oh Gee! Oh Gosh! Oh Golly!"

Gordon and Melville—in "Good Morning" revue—score heavily with "When Will the Sun Shine for Me?" "A Smile Will Go a Long, Long Way," and "Meyer."

The Garrick Theatre orchestra make a delightful feature of "Wembling at Wembley With You."

The Kansas City Ladies' Band make a fine feature of "Fate." They are adding other numbers from the Feldman catalogue.

Lawrence Wright Music Co.

Four important stars, Victoria Carmen, Alice Lloyd, Marie Kendall, and Rosie Lloyd, all of whom are well equipped with Wright songs, sailed for Australia by the s.s. "Euripides" last week. Miss Carmen will sing "Reviera Rose," "I Was a Fool," "Pasadena," &c., whilst Miss Kendall is making a special feature of "Whose Izzy Is He?"

Ella Shields, who opens at the Alhambra next week, is making as great a success as ever with "I Was a Fool" at the Empire, Nottingham, which is little to be wondered at, her rendering of this fine dramatic ballad being one of the finest things to be encountered on the "halls" just now.

Reg. Wentworth, who has been scoring heavily at his London engagements with "Twelve o'Clock At Night," is making a big feature of this at the Hippodrome, Ilford, where it is received with every demonstration of approval.

Fred Saker, musical director of "The Barnstormers," at the Empire, Newcastle-on-Tyne, is playing "Pasadena" nightly with wonderful success, whilst Ouida Macdermott's biggest vocal success in the same fine show is also a Wright publication.

Nell Calvert, who was so signally successful with the Wright songs in pantomime, is making a very big hit at the Hippodrome, Wisbech, with the firm's latest winners, "I Was a Fool" and "They Love It," which suit her impressive style to perfection.

Jack Hylton and his band are at the Coliseum this week, and out of all the Wright numbers they play so successfully, none goes with greater *éclat* than "Felix Kept on Walking," their "international" interpretation of which popular melody being received with roars of laughter and thunders of applause.

Harry Tunbridge, hon. organising secretary for the Great Yarmouth and Gorleston-on-Sea Carnival Week, states that from July 1 to July 5 he is making a big feature of "Felix Kept on Walking"; in fact, one of the principal features of the carnival.

The Georgian Singers, in the "Between Decks" scene of Lew Lake's "Ku Klux Klan," which is at the Palace, Hammersmith, this week, secure the plaudits of all hearers for their really superb singing and harmonising in Horatio Nicholls' latest ballad success, "Riviera Rose."

Harold Sydney has made immense successes of both "Riviera Rose" and "Shifting Sands" in "Mrs. 'Arris Is Revue," which is at the Playhouse, Blackwood, Mon., this week. These make fine successors to Mr. Sydney's other big Wright hits, "Romany Rose" and "Sheba."

Harold Walden, the famous footballer-comedian, made a big hit at Bedminster last week with "Hula Lon," which he sings, accompanying himself on the ukelele, and he will be singing this fine success and the equally big applause-getter "Pasadena," at the Coliseum, Portsmouth, next week.

Francis & Day.

The advent of successful song novelties is always a matter of keenest interest to "live" entertainers, and the news of the big hits made in "The Punch Bowl," the brilliant revue produced at the Duke of York's on Wednesday of last week, with the following songs, has already resulted in brisk demands for the same:—"What'll I Do!" sung so delightfully by Norah Blaney, has a waltz refrain of a particularly haunting nature and one likely to permeate to the uttermost ends of these islands, and its vogue is assured. "Shall I Have it Bobbed or Shingled?" sung also by Norah Blaney, in conjunction with her partner, Gwen Farrar, during the course of their always admired dual act, will be much sought after by artists who require material in lighter vein. "Nat Gets Away With the 'Neat Stuff' Every Time," so drolly sung by Billy Leonard, will be in great request among comedians, as will "With My Empty Pockets Full of Five-pound Notes," in the singing of which Alfred Lester joins forces with Billy Leonard.

"The Kitten on the Keys," played by Adrienne Peel, evoked much applause at the London, Shoreditch, last week, as did the singing by the Seven Gibson Girls of "'Maggie!' 'Yes, Ma!'"

Harry Gordon's Entertainers, at the Beach Pavilion, Aberdeen, during the three weeks already played, have been breaking records, the following being among the hits of this premier Scottish combination: "Pottering Along," "My Gal's Face," "Dreamy Melody," and "It Ain't Gonna Rain No Mo'."

Alice Hollander's rich contralto organ is, at the Palace, Plymouth, earning for the artist the same hearty meed of applause that attended her singing of the number at the Bedford, Camden Town, recently.

At the Leicester Palace, Alice Craven's rendition of "Runnin' Wild" is the signal for much applause.

Gladys Carleton's current items at the Huddersfield Palace comprise "Dreamy Melody," "You Were Right—I Was Wrong," and "Linger Awhile."

The firm's business premises will be closed on Saturday of this week, the annual staff outing and dinner being due on that day. The Palace Hotel, South-end-on-Sea, will be the rendezvous.

Keith, Prowse.

Ella Shields, the inimitable male impersonator, continues to score with "Why Did I Kiss That Girl?" This is another such winner as "Last Night on the Back Porch," and no concert party light comedian can afford to be without this number. Ella Retford repeats her Alhambra triumph this week at the Coliseum with "Hurdy-Gurdy Man." Hylda Nelson, the versatile comedienne and dancer, is making a big hit with "Just Holding Hands" and "I'm a Long, Long Way from Home." Hugo Lamar, "The Singing Scamp," gains great applause for his rendering of "Pal of My Dreams" at the Opera House, Cork. Paul Gordon, producer of "Polly Co.," reports "tremendous success with 'Down on the Farm.'" "The Hesseys," an act comprising five accomplished artists, feature two of our standard ballads, "I Came to Your Garden," and "Then Will I Sing to You." Betty Haywood continues to make good with "Romany Love."

At Torquay the charming soprano of The Royal Quixotes Concert Party, is delighting her audiences with "Spring is in My Garden," and "Pierrot at the Dance." Helen Martzen, "The Girl with the Golden Voice," writes: "Both your new ballads, 'God Touched the Rose' and 'To Sing a While,' are going great. The first-mentioned I sang last night, and had to concede two encores."

Dix, Ltd.

"Wait Till You See My Mary," the popular chorus number, was a great hit at the Alexandra Theatre last week. It was featured by Florence Cameron, principal lady in Will Dalton's revue, "Heads or Tails." Alice Hollander, the wonderful contralto, has secured for immediate production the fine ballad, "Heart, if You've a Sorrow." Gilbert Payne, the well-known Yorkshire comedian, writes that "I Love Kids" is a big winner. Mr. Payne, who is at the Hippodrome, Keighley, this week, has been engaged as principal comedian for John Tiller's revue at the Winter Gardens, Blackpool, where "I Love Kids" will be made a special feature of.

Harry S. Clark is making a tremendous success in the production "Paradise Alley" with the fine chorus ballad, "I'll Tell the World." Mr. Clark writes that "This is the best song I have ever sung." In the same production Louis Victor is causing great amusement with the comedy chorus ditty "I Love Kids." Harold Sydney, who is playing in revue round the Welsh towns, has just introduced the number "I'll Tell the World," and informs us "that it was splendidly received." At the Dance Hall, Cricklewood, last Thursday, a waltz competition was held, the prize-winners dancing to the beautiful vocal waltz "Blind Love"; the band played a full programme of Dix dance tunes, including "First Love," "Blotto," "Katinka," "Dance Your Shoes Away," "Blue Lagoon," "Wait Till You See My Mary," &c., each item being encored.

Duff, Stewart & Co.

Foster Richardson is among the latest singers of note to take up Raymond Loughborough's beautiful new ballad "Ship-o'-Dream," which will also be sung by John Collinson on his broadcasting tour. It is being featured by Miss Ida Norton at all her engagements, and will be sung by the popular soprano, Miss Evelyn Braine, during her special Whitsun engagement at Southend-on-Sea.

That clever and versatile artist, Reginald Leyland, so well known as "the one-man concert-giver," has been experiencing great success at his many engagements with H. E. Baden's fine song, "One Golden Hour," which, in company with "Pearls of Morning," is being featured by a rapidly increasing circle of discriminating vocalists.

In "The Barley Mow," P. J. O'Reilly has written one of the happiest of his many fine lyrics, and it has been set to a fine rollicking tune by J. W. Holland. Baritones and bass baritones are finding in it a rousing number which "gets over" every time. Enthusiastic reports are also to hand from concert parties who have been featuring the convivial numbers in "Songs of a Wayside Inn," which bids fair to prove one of the most popular song-cycles published for a very long time. Supplied, as it is, with entertaining dialogue, it provides a distinctive scena ready-made.

Worton David.

Soon the big Blackpool and Douglas campaign of the Worton David Company will be in full swing, and it is certain that the success prophesied for this firm's big numbers is no idle one. For the last six years the leading songs of the year have come from Worton David, Wynn Stanley, and Andrew Allen. Their numbers are more than generally popular in the North of England, and it is no idle assumption to say that they will do this year what they have done in other years. "Plain Jane of the Family," "He Played the Wedding March," "Here He Is Again" (More adventures of Felix), and "Mary," are destined to be tremendous sellers as the immediate success they have met with so clearly points out. With "He Played the Wedding March," Miss Florrie Forde has electrified Ayr, and at the Grand, Hanley, Miss Ella Shields is doing enormously with "W.E.M.B.L.E.Y.," the big Exhibition song. Dinkie Jeune is featuring "He Played the Wedding March" at Belfast Hippodrome this week, and Morris and Vane have now joined the army of supporters of this great number. It is being featured also by the Kansas City Ladies' Band, who have picked out this song and all the other numbers coming from the house of Worton David. John Moore is drawing great applause with "Plain Jane of the Family," and Reg. Wentworth is taking "He Played the Wedding March" to South Africa to feature on his tour there. Alfredo, of the Prince's Restaurant, is the latest to feature this firm's numbers, notably "He Played the Wedding March," "Here He Is Again," "I-a-Like-a-You," and "Winkle."

TELEGRAMS: OSWASTOLL, WESTRAND, LONDON. TELEPHONE: GERRARD 7545 (5 lines).

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CALLS FOR JUNE 2, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Violet Vanbrugh & Co. in "Evening Dress Indispensable," Wilkie Bard, G. H. Elliott, Marie Dainton, Dora Strova, Henriette de Serris, Rich & Galvin, Burmese Chinion Players, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Tom Barrasford, Josie Fearon, Swanee Minstrels, Edna Maude, Norman Telma, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Lewis Davonport, Paul Costello, Midnight Follies Band, Frank Ginnett & Co., Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Marie Lawton, Fred Barnes, Marriott Edgar, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday.)

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
John Birmingham & his Band, Ella Shields, Tom Clare, Inez & Dolly St. Vincent, Le Dair, Dick Henderson, Elsie Carlisle, Bioscope

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS, Songs, &c., submitted for consideration.

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Monday, June 2, 1924.

LONDON PAVILION.
Famous Players Lasky Corporation present
"The Ten Commandments."

NEW OXFORD THEATRE.
Mr. Chas. B. Cochran's French Season, featuring
Mlle. Cecilie Sorel.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Fred D. Neilson to present
"Unemployed."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Melhard Production Company to present
"Tip Top Topics."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Sidney Burns to present "Crash."

METROPOLITAN THEATRE.
Rehearsal at 12.15 p.m. for—
Scott & Whaley, and company as booked.

CHELSEA PALACE.
Rehearsal at 12 noon for—
New Era Productions to present
"Top Speed."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Fred Collins Productions, Ltd., to present
"Guess the Title."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
C. T. Laurance to present
"Wangles of 1924."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
W. Barrie Baldrick to present Yourke Challoner in
"New Wives for Old."

The above are communicated for information without prejudice.

Telegraphic Addresses: "Renmus, Bolton." "Kenwyn, Glasgow."
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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Amount of weekly pensions, £64 11s. 3d. Number of pensioners, 99. Amount of grants, loans, fares, &c., £13.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

BAY RUSSELL.

Bay Russell, featuring—in "Crash" revue—"A Smile Will Go a Long, Long Way," "Not Here, Not There," and "Horsey" with conspicuous success.

FOOTLIGHT FLASHES.

"SPEARMINT."

Already the signs indicate another big novelty song success for the House of Hits, Florrie Forde, who placed the seal of popularity on "Tipperary" and many other of our numbers, has introduced "Does the Spearmint Lose Its Flavour on the Bedpost Overnight?" with phenomenal success, and "Spearmint" will shortly become as popular as "Horsey."

FINDING THEM.

Ella Retford is proving that there is an inexhaustible store of good things in the Feldman catalogue. Following "Give Over!" "Oh! Dear," "Maybe," and—of course—"Horsey," Miss Retford has found another winner in "Don't Take Advantage of My Good Nature," which she introduced to Alhambra audiences last week. Along with "Horsey," this new number gave this favourite artist a splendid "double," which proved a rare tonic.

VAUDEVILLE BAND.

The Crichton Vaudeville Band, which appeared at the London Alhambra last week, make quite a taking feature of "Gone" and "Oh! Sister, Ain't That Hot?" the latter a combined vocal and instrumental number.

"DOING ENORMOUS."

"I am doing enormous with 'Turned Up,' 'La, La, La,' and 'I Don't Want Love.'" Thus Clive Amber, who has got material that charms the heart of all capable artists.

IN CABARET.

"Horsey" is at home in single act, revue, cabaret—or, in fact, anywhere that wholesome entertainment is given. We note the particular success of the Six Cabaret Girls and Joe Langton with this great number at the Cabaret Club, W.

NEVER OUT OF PLACE.

The Coney Island Band, which recently worked Feldman numbers in "Music and Magic," is now a popular feature of Lyons' Strand Corner House, where they find Feldmanism equally attractive. The fact is that Feldmanism is never out of place where music is played.

WHAT SHAUN SAYS.

Shaun Glenville's opinion of the merits or otherwise of a song is of value. His long and varied experience entitles him to speak with confidence on this subject. Therefore, we welcome his prophecy that the new number, "Don't Do Your Courting Round the Gatepost" (which he will have produced ere these notes are in print), will prove "a very big winner."

THE VICAR OF MIRTH.

Vivian Foster, during the next few months, will be Feldmanising and sermonising on the burning question of the hour, viz., "Does the Spearmint Lose its Flavour on the Bedpost Overnight?" (Who said "Yes, I think so"?)

DEFINITE.

Clarkson Rose has made definite arrangements to feature a selection of Feldman's best in his concert parties at Shorefield Gardens, Westcliff-on-Sea.

FELDMAN'S

Programme of

WHITSUN HITS

FOR

CONCERT PARTIES.

HORSEY KEEP YOUR TAIL UP

A SMILE WILL GO A LONG. LONG WAY

WHEN WILL THE SUN SHINE FOR ME

SAY IT WITH A UKULELE

MAYBE HE'LL WRITE ME

ROLL ALONG MISSOURI

TURNED UP

GIGOLETTE

WHO'S SORRY NOW?

DOES THE SPEARMINT LOSE ITS FLAVOUR

CALL ME AND I'LL COME TO YOU

IF I CAN'T SING ABOUT MY MAMMY

NELLIE KELLY. I LOVE YOU

DELAWARE

Are you rehearsing ALL the above? If not write for copies.

B. FELDMAN & CO.

WILFRED ESSEX.

Wilfred Essex, featuring Ambrose Barker's stirring song, "The Rover," in splendid style, and rehearsing additional Feldman numbers for immediate production.

FOOTLIGHT FLASHES.

"SEARCH ME."

The revue as named, a Creations' Productions' show, is playing its merry way along. Popular musical items in the programme include "Nobody Sighs" (featured by Carrie Johnson and Fred Payne in appropriate manner), "Ten Thousand Years from Now" (a fine effort by Nat Goulding), and "Bebe" (well handled by Lena Lloyd).

AUSTRALIAN TOUR.

Victoria Carmen, Marie Kendal, Key and Keyworth, Rosie Lloyd and Alice Lloyd, who have gone to Australia, and Callum McCall, who is due to sail in a day or so, are well fitted out for their important engagements, Feldmanism bulking largely in their respective repertoire.

EIGHT TIMES.

"The most popular feature of the evening was 'Horsey,' which was played by request no less than eight times." This Press notice refers to C. H. Clarridge-Scott's band, which the popular leader informs us is doing splendid work with "Gigolette" and "Maybe" also.

"WHOSE BABY?"

Reg. Irving writes in respect of himself and Claire Colwyn (The Dude and The Slavey at the Piano) in the above-named show, and waxes enthusiastic over the immense success of "Horsey"—produced in a novel way with vocalist, dancers, &c.—and "Keep on Smiling," which is their standard finale number. Mr. Irving, as producer and performer, is worthy of congratulation.

"IT'S QUITE ALRIGHT."

The above title, which is carried by Linton Brothers' revue, is altogether appropriate. Their musical programme proves it. Here it is:—

"All the Girls are Fond of a sailor," Dare Derek.
"Oh, Gee! Oh, Gosh!" Dare Derek.
"Turned Up," Dare Derek.
"Horsey," Dare Derek.
"They Can't Charge Us for That," Daisy Vince.
"Maybe," Daisy Vince.
"I'm Wild About Wild Men," Daisy Vince.
"Say it While Dancing," Daisy Vince.
"Indian Moon," Betty Maldwyn.
"When Will the Sun Shine for Me?" Betty Maldwyn.
"A Smile Will Go a Long, Long way," Ethel Wana.
"Goldfish," Charles Linton.
"Feldman Medleys," Linton Concertina Band.
"Indiana Home," Ted Rose.
"What's the Matter With the Dear Old Strand?" Ted Rose.
"Broadway Strut," Les Pensa Rosa Belles.
Feldman Selection, Mabel Howarth (whistler).

FELDMANISM—THE SPIRIT OF THE STAGE.

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